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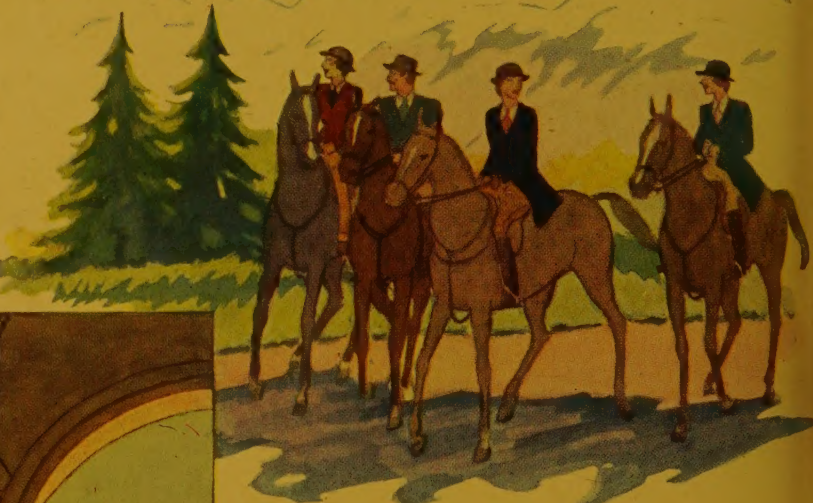
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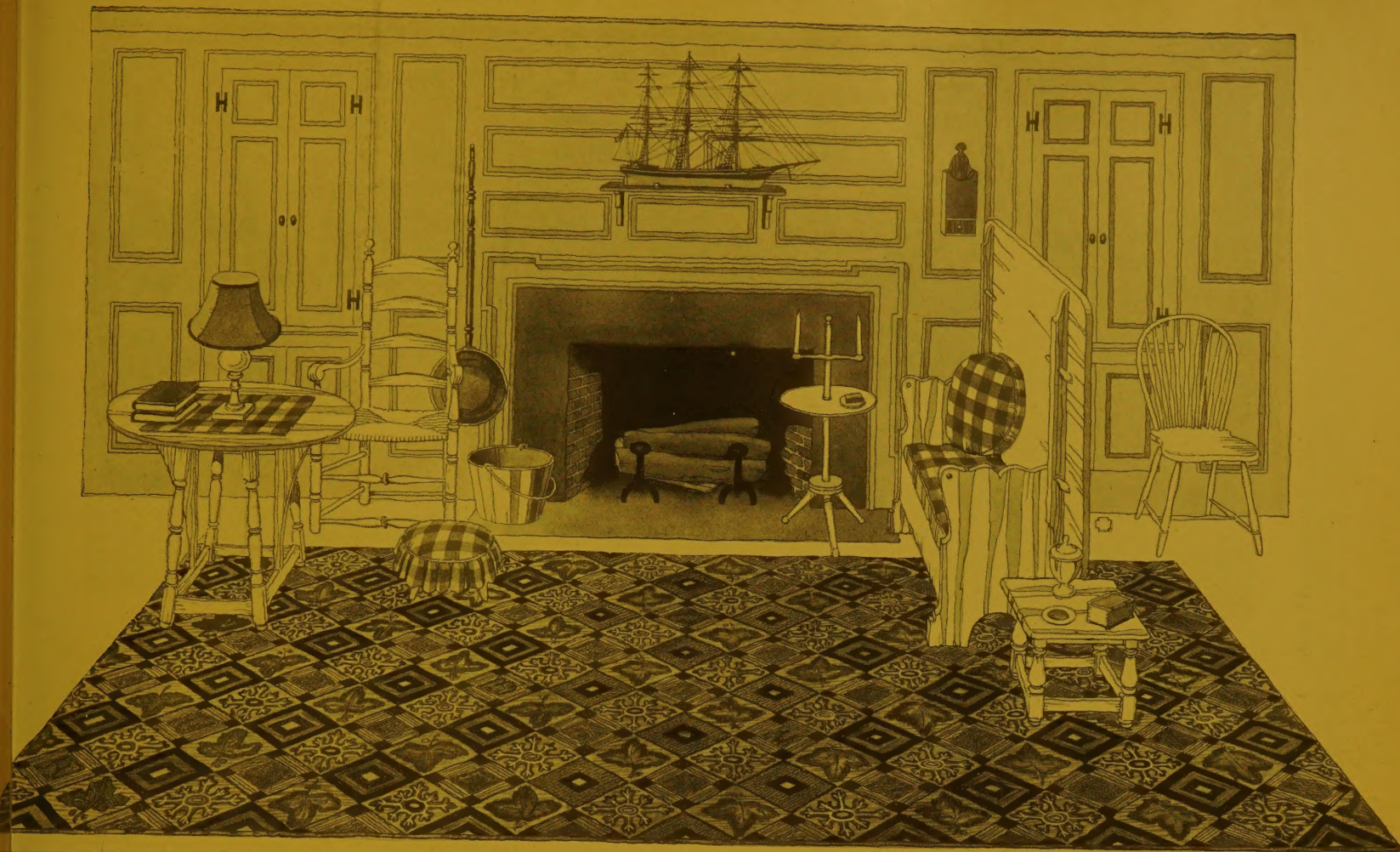
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MAY 1931

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The cover reproduces a portrait of Francis Villiers, son of the first Duke of Buckingham, by Van Dyck, now in the collection of Mr. and Mrs. William L. Moody, III; courtesy of the Newhouse Galleries

COLOR PLATE

PORTRAIT OF GIULIANO DE' MEDICI, DUC DE NEMOURS..... 16

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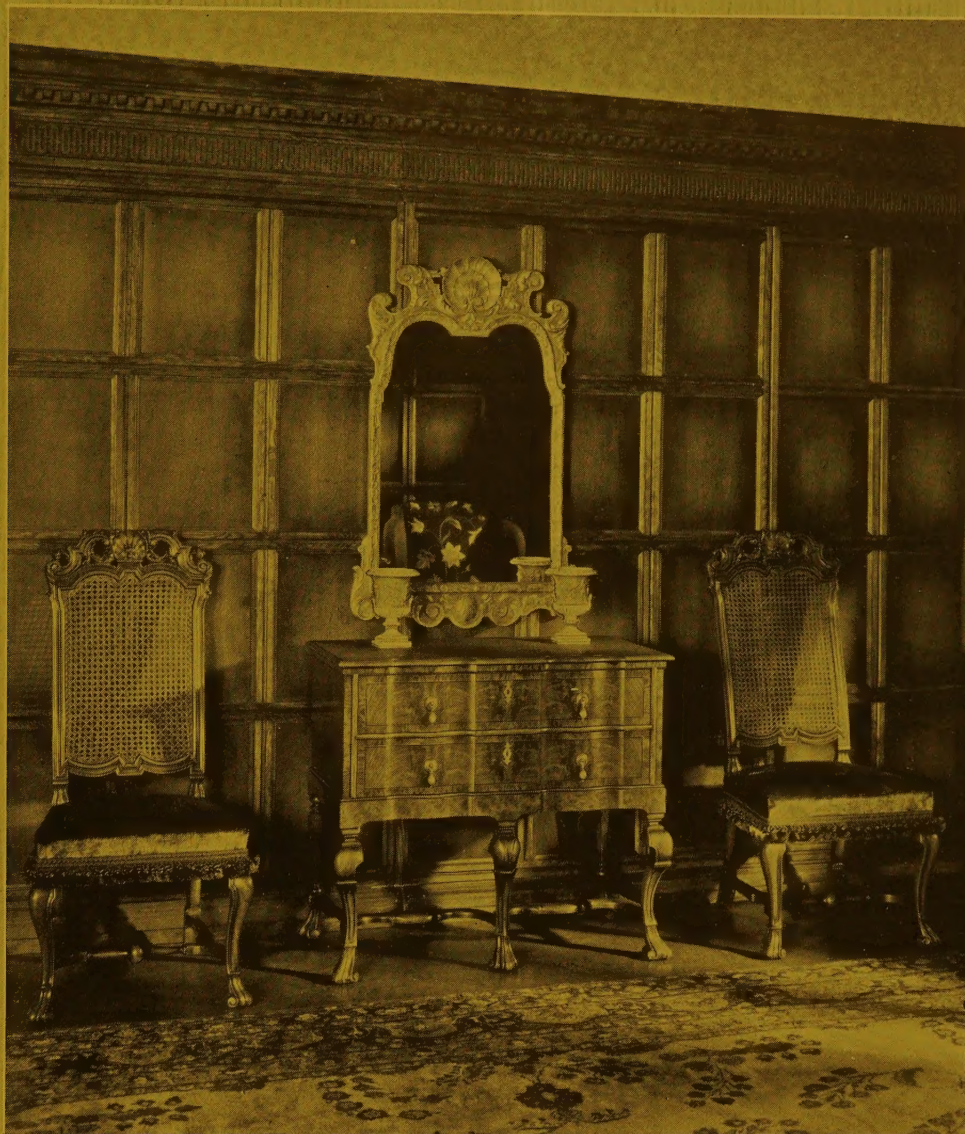
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The Editor's Page

IN May the thoughts of collectors and connoisseurs turn to Europe, where the auction rooms of London, Paris and Berlin await them. This year Munich will be the center of attraction, for the most important sale of the year takes place there from June 16 to June 19 when the collection of Marczell von Nemes comes under the hammer. Our readers will find a forecast of this sale in the present issue of *International Studio* and also in our April number. Last year the Figdor auction brought out the last of the great collections. This year we have the Nemes sale. As our correspondent pointed out, we shall always be sighing over the dispersal of "the last" so long as the world of the collector exists.

The difference between the Figdor and the Nemes collections lies in the difference in the point of view of the two collectors. The one was a profound student of history and technique, the other a true amateur. The one collected largely "objects of art," the other liked to surround himself with works of art. The collection is especially famous for the magnificent showing of textiles. If this is not "the last" of the great auctions of silks and velvets, at least we are not likely to see its equal in a long time. But the Gothic figures in wood and stone are also important; while the paintings include the general run of the popular old masters, Titian, Rembrandt, El Greco, etc.

EARLIER this month the famous Stroganoff collection from Leningrad will be sold at Rudolf Lepke's in Berlin. May 12th is the date fixed for the beginning of the auction which includes furniture as well as numerous paintings and objects of art. In France the Colonial Exhibition at Vincennes should be open to the public on May 2nd and will bring to view such varied objects of antique interest as the replicas of the Taj Mahal, the great Temple of Ankor-Vat, the palace of Septimius Severus in Libya, and Washington's home at Mount Vernon. A little later in the summer Paris will offer us a loan exhibition of Byzantine art at the Musée des Arts Décoratifs.

Evidently the summer, even in this backward year, will not be without interest to the collector of art treasures. Perhaps he will glance with particular interest at the catalogue of the Nemes sale since it contains two important Rembrandts in addition to paintings by Franz Hals, Titian, Tiepolo and other well known masters. What will Dr. Maximilian Toch have to say about the appearance of two works by the great Dutchman just after he has relegated all but one of the Metropolitan Rembrandts to the limbo of the spurious?

WE might have felt the shock of this recent slaughtering of Rembrandts more seriously if the way had not been prepared eight years ago by Dr. John Van Dyke who attributed most of the Rembrandts in public museums to lesser painters. At first sight the attack of Dr. Toch seems more convincing because it

employs the resources of modern science. Dr. Van Dyke drew his conclusions largely from the evidence of his own eyes. Dr. Toch has learned from the X-ray that most so-called Rembrandts betray the handiwork of different and less renowned painters. They lack the brush stroke of the master genius. To only one Rembrandt at the Metropolitan does he allow authenticity and that is the recently acquired portrait of *The Gilder* in the Havemeyer bequest.

This drastic wiping out of so many old friends like the *Old Woman Cutting Her Nails* and the *Titus* of the Altman collection would surely affect us deeply if it were not for the fact that most

of us have attempted at one time or another to interpret an X-ray photograph and have found great difficulty in making head or tail of it. If it were possible to apply the X-ray to a painting and immediately discover beyond peradventure of a doubt who was the painter, the business of the art critics might die a sudden death. But the facts are quite otherwise. After the shadow photographs have been made the experts differ just as much as ever.

Dr. Van Dyke had a much better reason for distrusting the rapid multiplication of Rembrandts than could be supplied by any scientific test. He argued very simply that since Rembrandt was not such a terribly old man when he died and since many of his canvases must have succumbed in the ordinary course of events to destruction by fire or water, he could not possibly have painted half the hundreds of pictures that are attributed to him. Velasquez, who was almost an exact contemporary, by comparison left a meagre list of works behind him. Beruete twenty-five years ago authenticated only ninety canvases by Velasquez. He admitted that some twenty more had been lost or destroyed. Allowing that many of these may have turned up since Beruete wrote his book, that only brings the list of extant paintings up to about one hundred. Is it possible that there should be a thousand real Rembrandts today and only one hundred painted by Velasquez? Such comparisons do not prove so much as they may appear to do at first sight. Some painters are naturally much more prolific than others. Velasquez had comparatively little time for painting. At the age of twenty-four he went to Court and earned a living as an official of the Court. His so-called "school" consisted largely of himself and his son-in-law. Moreover Rembrandt has

always been considered a great master, and his works have been cherished. His paintings have had far greater chance of surviving.

No expert by the use of the X-ray can destroy for us all that the word Rembrandt implies. Nor have we any desire to give up our old beliefs in an art which has left so much testimony behind it. In years past a number of poor paintings have masqueraded under great names. To have bad or indifferent canvases subtracted from the *œuvre* of Rembrandt can hurt no one's feelings, but no one can gain our gratitude by casting doubt over masterpieces which have become part of the tradition of art.

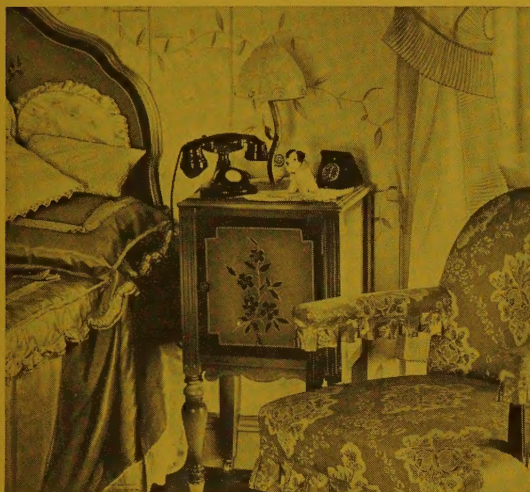


Courtesy of Christie, Manson & Woods

THE THOMAS A BECKET CUP TO BE SOLD ON MAY 12; FROM THE COLLECTION OF THE DUKE OF NORFOLK



Life is complex in the active teens and twenties. The son of the house appreciates having his own telephone in his own room.



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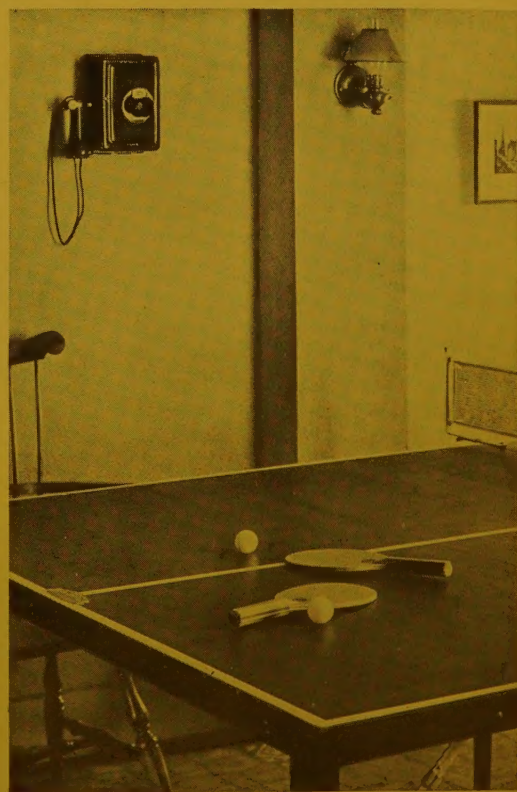
"FIRE AWAY, JIM, I'M IN MY OWN ROOM!"

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THE modern American family is a busy, active group. Every member of it has his own interests and ambitions. The happiest families are those in homes where every possible provision has been made for the comfort and convenience of the individual. Where there are *telephones* throughout.

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You can supply this kind of convenience to your family at moderate cost. There are many types of service and equipment. Your local telephone company will gladly help you plan for your specific requirements. Call the Business Office for full information.



The recreation room is a modern meeting place for all the members of the family. Here plans and engagements can be made without interrupting interesting games . . . by telephone.



Seen in the Galleries

THE straight-sided coffee pot from the collection of old English silver shown by Edwin H. Tompkins, of 44 East Fifty-Seventh St., is a very fine and perfect piece of early Georgian silver made by John Pollak in 1725. It was probably used for chocolate as well as coffee, for there is a hole in the top where a swizzle stick may be inserted to stir the contents, and at the time it was made chocolate was vying with both tea and coffee for popularity. The chocolate pot *per se*, following in the wake of the coffee pot, is always rather smaller than its prototype and often distinguished, as this one is, by the handle, which is not set opposite the spout, but at right angles to it. This particular piece is very rare and quite the aristocrat in its beautiful proportions.

The pair of sauce boats is also Georgian, but a little later. They were popular throughout the eighteenth century until the introduction of large sauce tureens of the same shape as soup tureens. The three feet are characteristic, but the familiar lion's head masks are missing from the decoration.

IN an age when the aristocracy bought lavishly of the work of recognized artists and concerned itself not at all with obscure genius it was natural that Sheraton should be asked to design a gift which Lord Nelson was to present to Lady Hamilton. A pair of satinwood tables now in the collection of Ellis Levenson, 265 Newbury Street, Boston, were made about 1790 and given to Emma at Naples. They were formerly in the collection of Lady Binning, who lent them to the Victoria and Albert Museum. Instead of the delicate inlay of shells, vases, festoons and such, with which Sheraton often decorated his satinwood furniture, the design in these tables is painted. There is a classical figure in grisaille, a swag of flowers with



Courtesy of Edwin H. Tompkins

PAIR OF GEORGIAN SAUCE BOATS; COFFEE POT BY POLLAK

This feeling for elegance is nowhere more apparent than in the slender forms of furniture such as these tables. There is even a touch of the exotic in his lavish use of satinwood with its susceptibility to a high polish. Surely nowhere outside of France were there

cupids in the center, and a bunch of flowers at each end of the semi-circular design on the top, while the border is enriched by a pattern of peacock feathers and scrolls.

The lightness of form, fine proportion and delicate fancy popularly associated with Sheraton are present in these tables which were made during his best period. It is always amazing that a man whose life was lived in chaotic poverty as Sheraton's was, should have so perfect an instinct for the exquisite tools of soft living.

more charming pieces than Sheraton's before he succumbed to the reaction from the chaste and classic toward the heavy, over-elaborate and stiffly formal. The high-water mark of his genius found expression in the small *bijou* pieces for ladies, such as toilet glasses and small cabinets; in Lady Hamilton's tables he demonstrates well this feeling for feminine elegance.



Courtesy of Ellis Levenson, Boston

ONE OF A PAIR OF SATINWOOD SIDE TABLES BY SHERATON

THE subject of a very fine and rare sixteenth century needlework tapestry from French and Co., 210 East Fifty-Seventh St., is *Aeneas Welcomed by Dido*, a popular one for this period, which is sometimes called "Pre-Gobelin." The work is done with a needle in *petit point* and is probably from the hand of some court lady, as there is no record of commercial needlework at this time. It must have been embroidered on a frame, however, as it measures approximately nine by six and a half feet.

As compared with the linear design of Gothic tapestries which preceded it, and the sculptural richness of the seventeenth century

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Rogier van der Weyden, successor, about 1480.
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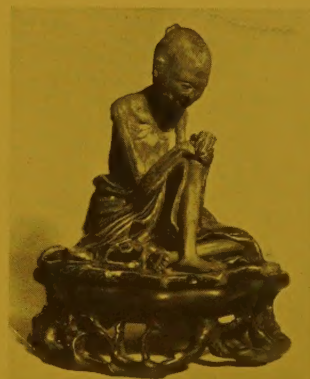
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Courtesy of French and Company

"ÆNEAS WELCOMED BY DIDO," XVI CENTURY FRENCH NEEDLEWORK TAPESTRY SHOWING TRANSITION FROM GOTHIC TO BAROQUE

Baroque style which was to come, this one might be described as embodying the painters' point of view.

WHETHER or not the wrought iron gates shown by Miss Gheen of 54 East Fifty-Seventh Street, were especially made for an English client is not known, but it is established that they were executed during the first half of the eighteenth century in Italy and soon after they began to open and close for His Grace the Duke of Northumberland. At this time every important country dwelling and town house in England was adorned with brilliant specimens of the iron worker's art, and although excellent



Courtesy of Miss Gheen

ITALIAN GATES, FROM A RESIDENCE OF A DUKE OF NORTHUMBERLAND

work was done in England a great deal was brought in from Italy. As a matter of fact, the blacksmiths of England were at one time drafted as indispensable additions to the armed forces, so that foreigners practically monopolized the industry for a century.

These particular gates have a dignified simplicity with their spear shaped points that only faintly suggest the fleur-de-lys. There is a nice balance between the amount of movement in the borders and the vertical effect of the bars; the approach to a garden or formal driveway would surely be made more romantic if glimpsed through its tracery. — JEANNETTE LOWE.



Courtesy of J. Goudstikker

17½ x 23¼ cm.

PORTRAIT OF GIULIANO DEI MEDICI, DUC DE NEMOURS

This portrait, unknown to scholars until recently, was formerly in the Barberini and Chigi collections and is now privately owned in this country. In the accompanying article Dr. Van Marle claims it as a work of Raphael painted about 1505

INTERNATIONAL STUDIO



MAY, 1931

AN EARLY PORTRAIT OF GIULIANO DE' MEDICI

BY RAIMOND VAN MARLE

FORMERLY IN THE BARBERINI AND CHIGI COLLECTIONS, THIS PORTRAIT IS HERE IDENTIFIED AS ONE OF RAPHAEL'S RARE SMALL PORTRAITS PAINTED IN A MINUTE TECHNIQUE

GIULIANO is one of the better-known personalities of the house of Medici. He was the youngest of the seven children of Lorenzo Il Magnifico and was born in 1479. (For the history of Giuliano see A. Zobi, *Delle nozze del magnifico Giuliano de' Medici con la principessa Filiberta di Savoia*, Florence, 1868. L. Pasqualucci, *Giuliano de' Medici eletto cittadino di mano, ovvero il Natale di Roma nel 1513*, Rome, 1881. V. Cian, *Musa Medicea*, Turin, 1895. C. F. Young, *The Medici*, London, 7th ed., pp. 323 and 385. G. Pieraccini, *La stirpe de Medici di Cafaggiolo, I*, Florence, p. 215.)

At the age of fifteen, when the anti-Medici movement was victorious, he fled from Florence and lived with his brothers Piero and Giovanni. The first years of their exile were spent at the different courts of Italy, but between 1499 and 1502 they made a journey through Germany, Flanders and France, returning via Marseilles. It is recorded on more than one occasion that the court at which Giuliano spent most of his time, was that of Guidobaldo, Duke of Urbino and he remained so long there, that a certain apartment in the palace was given his name. Cardinal Bembo in his *Prose* shows us Giuliano in a dialogue with Guidobaldo, and Castiglione in his *Cortegiano* also mentions him at the court of Urbino. Exactly when Giuliano was at Urbino is another question. It has often been supposed that he spent most of the years 1506 and 1507 there, but there is really no reason to believe that he was not there before this date.

In 1512 Florence was reconquered for the Medici. The three exiled brothers, Piero especially, had made many attempts to gain this end, but we gather the impression that Giuliano was the least pre-occupied concerning the matter. When the Medici returned to the city, Giuliano assumed the government which he retained only two years, because in 1513, when his brother Giovanni was elected Pope, taking the name of Leo X, he was called to Rome where he was appointed gonfalonier of the papal forces. In 1515, when Francis I ascended the throne of France, the Pope sent Giuliano to represent him at the French court where he

became such a favorite that he succeeded in marrying the seventeen-year-old aunt of the king, Philiberta of Savoy. In all probability this was a love match and on the occasion of his marriage the King of France conferred on him the title of the Duke of Nemours. In February, 1516, at the age of thirty-seven, Giuliano died of consumption in the monastery of Fiesole. He seems to have been tubercular most of his life and from his birth onwards there are records of his ill-health. He left but one natural son, Cardinal Ippolito de' Medici, whose portrait by Titian is preserved in the Pitti Gallery, Florence. From his early childhood Giuliano is praised by one and all on account of his gay and agreeable disposition, which resembled very much that of his uncle Giuliano, Lorenzo's murdered brother. A fine feature of his character is revealed to us by his refusal to accept from his brother the duchy of Urbino because this would have meant taking it from the Duke and the Duchess of Urbino, who had given him so much hospitality during his exile; however, his nephew Lorenzo received this duchy. Brantome says of him: "*Qui n'a vu Mons. de Nemours en ses années gayeres, il n'a rien vu, et qui l'a vu, le peut baptiser, par tout le monde la fleur de toute chevalerie.*" He was a spendthrift and sensuous and seems to have had a very weak character; he might have been melancholy, sentimental and was opposed to violence; he loved music and we have pleasing verses from his pen.

Raphael painted his portrait and in 1515 became a member of his household (J. A. Crowe and G. B. Cavalcaselle, *Raphael II*, London, 1885, p. 239), which fact alone leads us to believe that for many years a connection had existed between the prince and the painter and that naturally the artist painted more than one portrait of his protector. We can take it for granted that a Medici, and still more an art-loving Medici, had his portrait painted frequently. (O. Fischel, *Porträts von Giuliano de' Medici, Herzog von Nemours, Jahrb. f. K. Preus. Kunstsamml. XXVIII, 1907, p. 117.*)

Vasari mentions a portrait of Giuliano from the hand of Raphael, but we gather from the text that he refers to a

picture of later date in which case it no doubt is the one until recently in the Huldshinsky collection, Berlin, now the property of Mr. Jules Bache. Of this picture there is a beautiful copy by Alori in the Uffizi, in which, however, the background is different.

The phrase Brantome uses to describe Giuliano makes it easy to believe that he must have been something of a dandy; so also do the records of his spendthrift habits, as well as his attire in the portrait from the Bache collection and that which, in this article, I make known to the public through the colorplate appearing as a frontispiece.

This superb little panel (17½x23¼ cm.) is executed in a special technique, which on account of its minuteness is somewhat different from ordinary portrait painting; it has nothing of the miniature, but the colors are of a brightness approaching enamel effects. The perfect draughtsmanship, the magic of the life-like individuality, and the marvelous transparency make it obvious that we have before us the work of a really great master. The prevailing blue tints, the type of the landscape and its treatment are elements due to the Umbrian school, while the constructive values, on the other hand, seem to be a feature borrowed from Florence.

In the very first years of the sixteenth century there was but one artist great enough to have executed so fine a portrait in which Umbrian and Florentine elements intermingle and that was Raphael whom I do not hesitate to proclaim the master of this portrait of Giuliano de' Medici.

Of course we should consider Vasari's statement that Timoteo Vite, who was active at the court of Urbino, painted a portrait of Giuliano, but I do not think that anyone familiar with the production of Timoteo's brush can ever attribute this panel to his hand. (Vasari, Ed. Milanesi, IV, p. 499.) He was a mediocre painter, who at an early stage studied with Francia and later on was influenced by Raphael's more mature manner; he never reached the level in which we must classify this portrait and he never painted in this Umbro-Florentine manner. (Another obstacle which prevents our identifying this portrait with that mentioned by Vasari

is the fact that Timoteo, as Vasari so expressly affirms, made a rough sketch of his picture, a thing much more likely to be done for a large painting, than for a panel of this size. Besides, it is not likely that Vasari, in his very incomplete list of works, would mention such a small picture.)

There is no evidence in this little picture of that Emilian character so typical of all Timoteo's works prior to his coming under the influence of Raphael, which was after the latter came in touch with Fra Bartolommeo.

There can be no doubt, that Raphael and Giuliano de' Medici met at the court of Guidobaldo of Urbino. It is even

quite likely that Raphael was known there from the moment he started his artistic career and that not only because his father, Giovanni Santi, was employed by the Duke.

We have absolute proof of his acquaintance with the ducal family in 1504, when Giovanna Feltria delle Rovere, sister of Guidobaldo, wrote to Piero Soderini, gonfalonier of Florence, to recommend the young painter. His stay in Urbino, however, was of short duration, for after executing some unimportant works for Guidobaldo, Raphael went to Florence, where no doubt he made good use of the recommendation of his high protectors. (J. Dennistoun of Dennistoun, *Memoirs of the Dukes of Urbino*, ed. by E. Hutton, II, London, 1909.)

We need not enter into the problematic question of Giuliano's

presence in Urbino already in 1504, because, for several reasons, I think we have to place the execution of this portrait a few years later, and one of the reasons is just that we can hardly imagine that Raphael made this picture before his first visit to Florence, which seems to have been in 1505 or at the end of 1504. We know, that the painter returned to Urbino in 1506 and again in 1507 and it was probably on one of these visits that he painted Giuliano's portrait.

There are many arguments in favor of this hypothesis. First of all these years coincide with the period established as the most likely, of Giuliano's prolonged stay at the court of Urbino (1506-1507); also at that time Giuliano as to age and appearance would correspond with this portrait of a well-dressed nobleman of about twenty-. (Continued on page 84)



Photograph courtesy of Sir Joseph Duveen, Bart.

RAPHAEL'S PORTRAIT OF GIULIANO IN 1515; IN MR. JULES BACHE'S COLLECTION



Fig. 1



Fig. 2

LELY'S PORTRAITS OF ELIZABETH TOLLEMACHE, DUCHESS OF ARGYLL, AND SIR LIONEL TOLLEMACHE, THIRD EARL OF DYSART

THE EARL OF DYSART'S COLLECTION AT HAM HOUSE

BY GUNN GWENNET

"AT the banks of the sweetest river in the world," is how John Evelyn, writing in 1678, described the Thames-side position of Ham House, Petersham, the ancient mansion which is the residence of William John Manners Tollemache, 9th Earl of Dysart. It is a treasure house, which contains a priceless collection of works of art: pictures, miniatures, tapestries, china and furniture, and also a library in which are documents of the greatest historical interest and many rare books, including twelve Caxtons.

Although less than a mile from Richmond, the house is surprisingly secluded, standing amid surroundings which still retain a completely rural character. Beautiful grounds encircle the building, their smooth green lawns, numerous

tasteful flower-beds, long avenues of fine old trees and a group of impressive Scotch firs forming an appropriate setting for a casket which holds so many souvenirs of

important chapters in England's history. Carved on the oaken entrance door are the initials of the original builder of the mansion, Sir Thomas Vavasour, Marshal of the household of James I, with the date of its completion by him, 1610. Much could be told about the handsome and substantial house itself and its associations; but it is the pictures, or a few chosen from the collection, with which it is proposed now to deal, paintings attributed to Van Dyck, Lely, Kneller, Hogarth and Reynolds among them.

In the entrance hall, or Marble Hall, is a fine portrait by Reynolds



Fig. 3. All photographs © by the author

SELF-PORTRAIT OF VAN DYCK WITH A SUNFLOWER



Fig. 4



Fig. 5

"CHARLOTTE, COUNTESS OF DYSART," SIGNED AND DATED 1755 BY REYNOLDS. "HENRIETTA CAVENDISH, LADY HUNTINGTOWER," BY KNELLER

(Fig. 4), a full-length of Charlotte, Countess of Dysart, dated 1775. She was a niece of Horace Walpole, who lived just across the river at Strawberry Hill, within sight of Ham House. Her marriage in 1760 to Lord Huntingtower, eldest son of the 4th Earl of Dysart, was something of a romance, an amusing account of which Walpole has given in his letters. The handsome young Lord, he relates, had secretly loved Charlotte for several months, then, although she had never set eyes on him, he suddenly appeared before her father and demanded marriage with her within a week. Charlotte was piqued by such abruptness, but nevertheless showed great prudence, remarking that as she was then twenty-two years of age and was "likely to be large and go off soon," she thought it dangerous to refuse so great a match.

In Reynold's portrait we see her fifteen years after the marriage, still a very attractive woman. Gowned in a full white silk dress trimmed with old gold, she stands well to the left of the picture; behind her is a red curtain and the right hand side of the canvas is filled by a balustrade, with part of a crescent of classic architecture sweeping round beyond it. Five years later Charlotte was dead.

Reynolds himself had for a time a villa only a few minutes' walk from Ham House. It is known as Wick House and is now the annex of an hotel. In a fine position on Richmond

Hill, its windows command wide views of the Thames and its lovely wooded valley, which afforded material for Reynolds's brush. Here it was that he entertained his many distinguished friends at dinner.

Near this picture of Charlotte Walpole is another Reynolds portrait, one of Louisa, Countess of Dysart, who was great-great-grandmother of the present Earl. Reynolds shows her—this time through the brush of another famous artist, for this is a copy by Hoppner—standing in a conventional pose beside a pedestal, with landscape occupying the background. A fine engraving from the original picture was made by Valentine Green in 1779. A portrait of this same beauty, when Lady Louisa Manners, painted by Hoppner himself, fetched 14,050 guineas in 1901, then the record price for any picture sold at auction. Prices have soared somewhat in the interval! A duplicate of this portrait, a very fine picture, is at Ham House. The great ladies of the period often liked to be painted "in character" and Hoppner here shows Lady Louisa in peasant's dress, a costume which has helped him to produce a work of great freshness and charm. The glimpse of typically English country forming the background is handled in a manner which shows that Hoppner could have become a great master of landscape painting, which was, indeed, his first love in art. A study made by

Constable of the head and shoulders of this portrait is at Ham House.

In the hall there is also a painting by Hogarth, of Grace Carteret, Countess of Dysart, with her young daughter and a black servant (Fig. 6). The child fondles a cockatoo and a small dog is at the left of the picture. The white costume of the Countess is relieved with delicious patches of red at the waist and breast, this red being repeated in a hair decoration. The body of the child, in its dark blue dress, does not seem to harmonize in tone with the rest of the picture, but stands out as though made of cardboard. This curious effect suggests that the child's dress may have been painted at a different time from the rest of the picture, or else that a different one was substituted later for the first.

Grace Carteret, who became Countess of Dysart in 1729, was a descendant of the unfortunate Earl of Essex. Of great historical interest is an Essex heirloom which belonged to her and is now one of the most treasured possessions at Ham House. It is a ruby earring in which is entwined a piece of fair hair cut from the head of the Earl of Essex on the morning that head was struck off on the block, February 25th, 1601.

Near Hogarth's group is a delightful full-length portrait by Kneller, of Hen-



Fig. 6

HOGARTH: "GRACE CARTERET, COUNTESS OF DYSART, WITH HER DAUGHTER AND A SERVANT"



Fig. 7

LELY'S PORTRAIT OF THE DUKE AND DUCHESS OF LAUDERDALE. HIS GRACE WAS GOVERNOR OF SCOTLAND

rietta Cavendish, Lady Huntingtower (Fig. 5). In a riding costume of white and gold, with black three-cornered hat, she stands in a landscape lit by the evening glow. There is a momentariness and spring in her figure, as though she were about to step a measure. A pony and groom are dimly seen to the right.

New York, through its Metropolitan Art Museum, shares with Ham House a common heritage, in the possession of portraits, practically identical, of James Stuart, Duke of Lennox and Richmond, with a greyhound, painted by Van Dyck. The Richmond in this case is not the town adjacent to Ham House, but the original town in Yorkshire to own that name. It was King Henry VII, formerly Earl of

Richmond, Yorkshire, who, on rebuilding the royal palace at West Sheen, Surrey, in 1501, after its partial destruction by fire, bestowed on it the name of Richmond Palace.

A companion picture to the foregoing is a full-length Van Dyck portrait of the Marchioness of Winchester. She wears a white satin dress and holds a pink flower in her hand, and stands a little stiffly in front of a red curtain. The hands are typical of those with which Van Dyck liked to bedeck his clients, both female and male, a graceful form of flattery. Fingers so delicate are seldom to be met with in life, yet the convention is a very old one; for the fingers of the Venus de' Medici in the Uffizi Gallery at Florence are so thin and tapered that they almost seem to be monstrosities.

On the grand staircase, which has a fine carved balustrade probably older than the house, are several interesting pictures. A notable one is the large painting known as *The Battle of Lepanto*, said to be by Tintoretto (Fig. 8). This

rammed the Turkish leader's vessel on the left. Don John's boat is painted red, with the poop elaborately decorated with ornament in gold and golden lanterns of Venetian design. The vast fleets are suggested by a forest of masts beyond, cannon are being fired and the water is thick with combatants and wreckage. This work was formerly in the collection of Charles I at Windsor Castle. It was brought to Ham House when that unfortunate monarch's pictures were sold by order of the Commonwealth Parliament.

In the Round Gallery, which overlooks the hall, pride of place is given to the superb portrayal by Lely of the Duke and Duchess of Lauderdale (Fig. 7). As governor of Scotland for Charles, Lauderdale, by his severity and arrogance earned the hatred of the Scots. Lely shows us the very man, assertive, cruel, insolent, ready to browbeat any opponent, an imposing figure in his full wig, black clothes and blue sash, displaying the star on his breast and the garter below his knee. His



Fig. 8

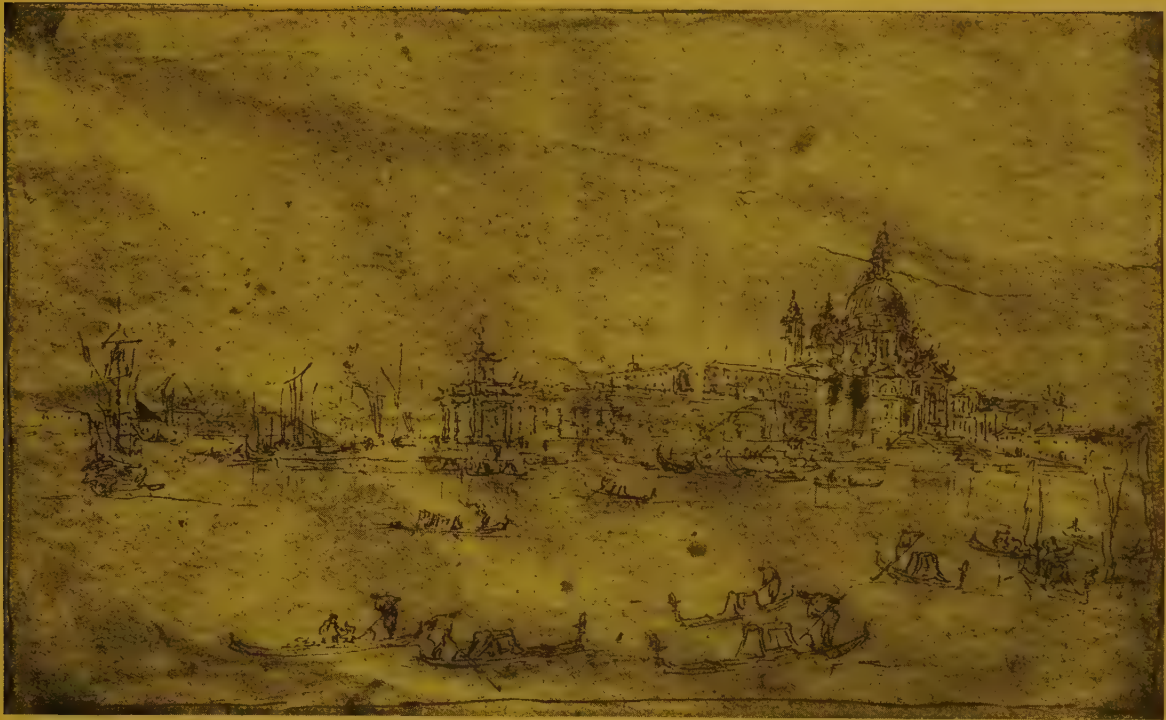
"THE BATTLE OF LEPANTO," THE LAST GREAT SEA FIGHT BETWEEN BOATS PROPELLED BY OARS; ATTRIBUTED TO TINTORETTO

depicts one of the chief naval engagements of the world and the last of the great sea fights between boats propelled by oars. The struggle took place on October 7th, 1571, between the Turks and the forces of the Christian League, which Pope Pius V had formed on the appeal of the Venetians. The heroic Don John of Austria, who was one of Queen Elizabeth's innumerable suitors, was asked to command the Christian fleet of over 300 ships, which he led into the Gulf of Lepanto against an almost equal number of enemy ships. A long and fierce battle ensued, culminating in the victory of Don John after many thousands of casualties had occurred on both sides. The Venetians, overjoyed at the triumph of their cause, requested Titian, who was then an old man, to paint a canvas to celebrate the great victory. He either could not or would not undertake this important task and Tintoretto, fired with enthusiasm, came forward and offered to paint the picture for nothing. Near the center of the very spirited composition is seen the magnificent galleass of Don John, which has just

rammed the Turkish leader's vessel on the left. Don John's boat is painted red, with the poop elaborately decorated with ornament in gold and golden lanterns of Venetian design. The vast fleets are suggested by a forest of masts beyond, cannon are being fired and the water is thick with combatants and wreckage. This work was formerly in the collection of Charles I at Windsor Castle. It was brought to Ham House when that unfortunate monarch's pictures were sold by order of the Commonwealth Parliament.

On the same floor are the State Apartments, five in number, and some rooms are to this day almost as they were over two hundred and fifty years ago. This is shown by an existing inventory dated 1679. Chief in historical interest is the Cabal Room, in which for a time meetings of the secret cabinet of Charles II were held, the notorious and infamous Cabal, the members of which, in conjunction with their avaricious monarch, sold their country to the King of France, Louis XIV. The initials of the five principal members, it will be recalled, happened to form the word "cabal," a term still applied to secret political committees to suggest an air of intrigue.

The Cabal Room is a beautiful apartment. The walls are hung with old English tapestries bearing (Continued on page 88)



26½ x 43 cm.

PEN ON GRAY PAPER; INSCRIBED BY GUARDI: "VEDUTA DELLE SALUTE E DOGANA A LA GINOCCA"

UNEDITED DRAWINGS: WENDLAND COLLECTION

BY J. H. J. MELLAART

IS it not strange that both on the Continent and in the United States less than a hundred collectors, the greater number of them picture-dealers with a refined taste, collect drawings, while there are thousands who collect paintings and objets d'art? Yet the dealer in old master drawings tries to create new collectors, and as a rule is an ardent collector himself.

Dr. Max Friedländer in his preface, *Eine Wiener Sammlung, Versteigerung* (May 1930, Berlin), wrote: "Possessing knowledge of drawings is the culminating point of really loving art. The collector of drawings gives himself to this superb sport of the brain, free of conceit and without intention to impose or to enrich the decoration of his house."

An expert of very great reputation, Dr. Hans

Wendland, author of the monograph on Konrad Witz and, known for his knowledge of Dutch primitives and paintings of the Venetian School, has gradually brought together, hardly ever buying at sales, a very fine group of drawings for his private collection. Known to very few people, only those who went to the splendid villa at Lucino near Lugano were surprised that apart from the very fine collection of paintings of the Venetian School, with splendid Tiepolo drawings hanging in double rows in the bedrooms, the boudoir contained all the precious drawings of the other schools, chiefly of the French.

Among the drawings by other artists of the Venetian School I like to mention a powerful specimen of G. B. Piazzetta, Tiepolo's master, a *Negro King*, possibly a study for an *Adoration*, and the beautifully spirited *View of the Grand Canal*



15 x 8.7 cm.

"OLD MAN" BY REMBRANDT; C. 1630



32 x 18 cm.

WATTEAU: "MAN IN ORIENTAL DRESS"



"ENTRETIEN GALANT," SIGNED BY BOUCHER; IN BLACK AND WHITE CHALK

27½ x 29 cm.

de Pompadour's prayer book. At the death of the Pompadour they passed through a Paris sale in 1766 and figured in the Salon of 1767. (Henri Bouchot in the *Gazette des Beaux-Arts* of 1897, p. 39 and 69 in his article on *Baudouin, Peintre religieux*, mentions the series). Afterward they appeared in the collection of Frau von Goldammer, Schloss Plausdorff, near Kirchhain in Oberhessen.

Watteau is represented by three drawings, two of which are really to be reckoned amongst the most important ever to come into the market. The *Man in Oriental Costume* has been engraved by Boucher and the engraving reproduced in *Cent Dessins de Watteau gravés par Boucher*, préface de Paul Mantz, Paris; mentioned by de Goncourt, *Watteau*, Paris, 1875, under No. 428, p. 254. This drawing was the most important of a collection of six by Watteau belonging at one time to Johan Peter Anton Tassaert (1729-1788), a sculptor living in Berlin. They bear his collector's mark in full. All six turned up later in the collection of Ludwig Knaus, also an artist. After Knaus' death the collection was dispersed in a sale at Lepke's in Berlin in 1917, where the Berlin Printroom bought the slight sketch of a cello player. Dr. Wendland succeeded after a severe struggle in (Continued on page 84)

with the *Salute and the Custom-House at Ginocca*, executed in pen on gray paper, bearing an inscription by Guardi himself; on the back a study of a gondola, done in red chalk.

Going back two centuries in the Venetian School, two drawings by Jacopo Tintoretto demand appreciative interest. The bowed figure of Atlas, a drawing from sculpture, is of his earlier period, while the second period is represented by a powerful free study of a male nude.

It is difficult to name the clou of the French drawings from the Wendland Collection, whether the eight gouaches by Baudouin, these fragile water-colors done in gouache, or the strong powerful study of a man in Oriental costume by Watteau. The Baudouins certainly may claim to be quite exceptional; Boucher's influence is still evident in these eight scenes from the life of the Virgin, meant for Madame



"FIVE FIGURES IN A PARK," AN EARLY SANGUINE BY WATTEAU, STILL INFLUENCED BY GILLOT

14.8 x 18.8 cm.



Photograph courtesy of F. Kleinberger & Co.

GHIRLANDAJO'S "PORTRAIT OF A MEMBER OF THE SASSETTI FAMILY" FOR WHOM THE PAINTER DID A CHAPEL IN S. TRINITA;
IN THE COLLECTION OF THE LATE COL. MICHAEL FRIEDSAM WHICH GOES TO THE METROPOLITAN IF THEY WILL KEEP IT INTACT

LOTTO'S PORTRAIT OF A YOUNG BARBERINI

BY GEORGE MARTIN RICHTER

THE PORTRAIT WHICH HAS COME TO AMERICA AFTER SEVERAL HUNDRED YEARS IN THE COLLECTION OF THE DUKES OF RICHMOND MAY BE IDENTIFIED AS THE LIKENESS OF NICHOLAS BARBERINI

LORENZO LOTTO was one of those highly talented individuals who can compete with the greatest of their contemporaries, and who, in their happiest moments even seem to be on a par with them.

In spite of Mr. Berenson's most interesting theory (B. Berenson, *Lorenzo Lotto*, London, 1901), we are not yet certain who was Lotto's master. It is at any rate clear that Lotto was not one of the young revolutionaries who congregated round Giorgione and Titian, but that he joined the Bellini-Vivarini circle. He very soon came to appreciate the significance of the younger school however. To a considerable extent he followed their lead, finally adopting an intermediary position, yet never compromising his independence. All his works bear the stamp of a strong and original personality, held in high esteem by modern critics.

The portrait of a member of the Barberini family, is, one may say without exaggeration, one of Lotto's finest achievements in portrait painting. For many hundred years it belonged to the Dukes of Richmond and Gordon and it has recently passed into an American private collection.

This picture of a charming and handsome young man, sets us rather a poser, for on the background, to the right of the head we read "35" in Arabic figures. What these figures stand for is by no means clear. Is it the age of the young man or the last part of the date of the year 1535? If the age of the sitter were intended, we should have expected the painter to have followed the usual practice of the time and to have written "*Aetatis suae XXXV*." I know of no case in the first half of the sixteenth century where the sitter's age is given just by two Arabic figures. But to date a picture in this way would also be very unusual. We can only solve the problem by trying to determine the young man's age. Perhaps too, by studying the style and dress we may be able to set limits of possibility for the date of the portrait.

Unless my knowledge of human nature plays me false, I judge that the sitter was about twenty-five years old. In those days quite young men wore a short full beard; the features are smooth and unlined. In the Doria Gallery at Rome is a portrait by Lotto of a young man of thirty-seven. By comparing the two we get some idea of how he would have represented a man of thirty-five.

The dress in our portrait is characteristic of that worn in the middle thirties of the sixteenth century. In the Berlin Museum is a portrait painted by Jan van Calcar in Venice in 1536. Here we have a man, twenty-three years old, with the same short beard, wearing a similar, in point of fact, an almost identical costume. Only the cap is missing. But the shape of the cap did not alter much in the thirties and that worn by the young Barberini would be thoroughly up to date for the middle thirties.

So the "35" might well stand for the year in which the portrait was painted. At that time Lotto would have been about 55 years old, at the very height of his powers. In his biography Berenson rightly places the period of Lotto's maturity in the thirties, during which years he painted some very important altarpieces and some of his finest portraits, "portraits which betray so keen an interest in the human

being, an analysis so searching and a diagnosis so complete, combined with the ideal physician's sympathy and with the ideal priest's learnedness." (*Idem*, p. 181.)

Then it was that Lotto drew nearest to Titian, witness his *S. Nicholas of Bari in Glory*, at the Carmini. Something of Titian there is in this young Barberini, in his natural, indolent pose, the happy placing of the figure on the canvas, the slight turning of the body. Characteristic of Titian too are the carriage of the head and the arrangement of the hands. Think, for instance, of the portrait of the Duchess of Urbino, at the Uffizi, painted at about the same time. There, too, the left hand hangs idly while the right lies on her lap holding the fur. So nearly does Lotto approach Titian in our portrait, that he abandons his favorite, slightly inclined position of the head and we see no trace of the usual expression of nervous tension which as a rule characterizes his sitters. Instead there is a truly Titianesque and almost Olympic calm. Yet not for a moment does Lotto belie his own individuality. The Lotto type of head is at once recognizable. In the twenties he painted several young men's heads, many of them akin to this one. For instance, there is the portrait in the Berlin Gallery, No. 320, that in the Museo Civico at Milan, No. 85, and the one in Vienna, No. 274. This last, dated by Berenson 1527, but which perhaps was rather later, though more timid and less mature in style, comes very close to the Richmond portrait. In the latter, the shaping of the eyebrows at once recalls the Doria portrait of 1537. The modeling of the forehead, the mouth and the rather long pointed ear are also characteristic of Lotto. So too are the disposition of light and shade in the background, the play of the contours and finally the treatment of the sleeve drapery. The hands, strong, fleshy, rather large yet masterly, are almost in themselves a signature. The same strong hands are to be seen in the double portrait in the National Gallery, but those in the Richmond portrait are more finely modelled.

And who is the young man here presented to us? I am told that no reference to this picture is to be found in the archives of the Duke of Richmond. We can only guess that he was of noble birth. He sits, wearing a rich and most elegant dark blue dress, at a table covered with a costly red oriental carpet. Under his coat is a fine white shirt and scarlet vest, over it hangs a chain and a pendant with pearls. On the first finger of his left hand is a gold ring with a large cameo, while his right hand rests on a richly ornamented stiletto. The hilt of the stiletto bears alternately bees and little birds. To the bees the picture owes its traditional name, the "portrait of a member of the Barberini family."

We have few dated pictures from Lotto's hand between the years 1530 and 1540 and even fewer records of his movements. Presumably he was generally in Venice or Treviso, and we know that he also visited the Marches.

Dr. Kriegbaum in Florence, has very kindly told me that mention is made in the *Manoscritti Passerini*, Biblioteca Nazionale, Florence, of a Barberini whom we may identify with this man, a Nicholas Barberini, a Lieutenant in the Florentine Militia at the siege of Florence in 1529, who after



Photograph by Spink & Son

the siege emigrated to Ancona where he amassed great wealth as a merchant. He returned to Florence as an old man and died there in 1574 at about eighty years of age. But statements of that date as to age are not always reliable.

In 1535 Lotto was summoned to Jesi to decorate the Chapel of the Palazzo Pubblico (*v.* Hugo von Tschuda, *Lotto in den Marken*, Repertorium, Vol. II). Jesi is about

seventeen miles from Ancona, so it is quite within the bounds of possibility that Lotto may have painted the young Niccolo Barberini in 1535 at Ancona or at Jesi.

But curiosity as to the identity of the sitter is a matter of minor importance as compared with the high artistic quality of the portrait. We can understand how Titian not only recognized Lotto's prowess but also perhaps was troubled by it.

Decoration

AN ADAM HOUSE AND A MODERN COLLECTION

TWENTY PORTMAN SQUARE is a house of romance, if you can find romance in beautiful creations left intact with their past. The first time I saw it, going in from the square on a June night when London is full of a kind of cloaked magic, the house seemed to be withholding its Georgian spirit from modern contact. Modern voices coming from the drawing room on the second floor, one's own modern clothes (not to speak of one's thoughts), struck discordant notes against the magnificent fugue which Robert Adam made of the staircase. The first occupant of the house, the Countess of Home, had the good taste, and the good luck, to have Robert Adam as architect and decorator. The house was ready for her to live in by about 1776. She had only seven years to enjoy it. At her death in 1783 the house was leased, and in 1794 again to a Mr. Thorp. Three years later the house was assigned to a member of the Thorp family to the Duke of Atholl, from whom it passed to Earl Grey. He owned it until 1819 when it was bought by the Duke of Newcastle.

His family held the house until 1860. Then it was sold to Sir Isaac Lynn Goldsmid. In 1919 one of the Goldsmid family sold it to Lord Islington, and from him it came to the present owners, Mr. and Mrs. Samuel Courtauld.

I give its history for two reasons: because it should not be boring to know any facts about a house which Robert Adam built, and because it is interesting to realize that the house had various owners, instead of remaining in one family, and that not one of these ever made an attempt to alter Adam's work in the house in the slightest detail. It

stands intact as it was the day he could take a last look through the different rooms, and make* himself a little speech of mild congratulation; perhaps something like this: "Robert, you set out to build something worthy of a person

of taste as well as wealth, and I must admit you have done it."

Twenty Portman Square is not a very large house as eighteenth century London houses go. Adam seems never to have made the mistake which was often made by his imitators, and by those contemporaries who succeeded in keeping their own individual style, in spite of the enormous magnetic quality of his work; the mistake of going in too much for the "dignified and grand," to use his own words, in a comparatively small field. The Renaissance intricacy of detail, the lavish richness in materials, and the grand architectural gestures which he indulged in when it was a question of enormous country houses, he reduced and controlled when it was a question of the comparatively small city house.

This city house represents Adam at his best; when his early

classical impressions had become absorbed and, therefore, instead of dictating to his expression, were now a natural part of it. Regarding the interior architecture there is not the copious use of ponderous columns which was to turn his later works into glorified railway stations; and the ornamentation here follows his own best rule of decoration, that of disciplined richness. The large, long rooms with high ceilings, walls with semi-circular niches, narrow pilasters, a profusion of lacy stucco work, and elaborately patterned and decorated ceilings, all typical of Adam's best manner, stamp



STAIR WELL IN THE RESIDENCE OF MR. AND MRS. SAMUEL COURTAULD



THE MAGNIFICENT STAIRCASE WITH ITS DOUBLE GESTURE INDICATES FORMALITY THAT WOULD BE FORBIDDING WERE IT NOT FOR THE ORANGE OF THE MARBLEIZED WALLS AND A FINE BALUSTRADE OF WROUGHT IRON GILDED; THE PAINTING IN THE NICHE IS IN MONOTONE AND MAY BE THE WORK OF ANGELICA KAUFFMAN

his individuality on the house. He has not, however, anywhere here used the coved ceiling of his earlier style. He has also been unusually reticent in regard to his favorite metal filigree work on wood. Only the ball room has it, and this only on the mantel, a particularly beautiful one.

We will go back now to the staircase. It is one of the finest Adam ever made. It, and the dining room, are indications that, in spite of his enormous success with it, Adam was not, in his own artist nature, carried away by his penchant for Imperial Rome, and that his success with an

coldly, with a double gesture, to the drawing rooms above.

In spite of its reticent plan, the staircase is not cold in color. The halls surrounding are marbleized in a bright orange color; and the beautifully shaped balusters, one to each tread, are of wrought iron, gilded. (These were probably made for Adam by his favorite firm, Alexander.) One touch which reveals Adam's eye for grace is the modified termination of the string which is balanced by the generous curve of the first tread on which the newel stands. The paintings which are in the shallow niche above the deep niche on the



CEZANNE'S "MONT STE. VICTOIRE" HANGS OVER THE WHITE BALLROOM MANTEL WHICH HAS PLAQUES OF ITALIAN BLUE MARBLE

extremely sumptuous style was due to its creator's knowledge of basic form. The staircase and the dining room are, then, the real Adam expression with the Roman Emperor and the wedding cake omitted.

The entire composition of the staircase and stair well is managed with a superb knowledge of what was essential to the entrance of a house like this one. A dignity and restraint were wanted, an almost forbidding formality. Entertainment here was to be selective. The hordes of knowns and unknowns who were asked to the enormous country houses were weeded out to a few important ones when the London life was taken up again. Mrs. Thingamabob, who was so happy at finding herself one of the party in the hospitable country house with its huge ballrooms and banquet room, was meant to be thoroughly subdued by the chilly distinction which met her at the front door of the city house. This is a snobbish staircase; it has no *accueil*. It does not come down to meet you. It rises

first landing, and the frieze over the plaster trophies, are in monochrome. Who did these, is not known. They may be the work of Pergolesi, or of Antonio Zucchi, whom Adam brought over from Italy to paint for him, only to lose him to Angelica Kauffman (or the other way around). Or they may be Angelica's work, since it is known that she painted many of the ceilings in the house.

The large ballroom, on the first floor, back of the drawing room, has the most elaborate ornamentation in the house. The ceiling, in Adam's late style, is not as complicated as he was capable of designing, but it is quite dazzling enough for modern eyes, with its jewel-like plaster work forming an intricate pattern in circles, semi-circles and ovals, separated by decorated straight borders, all of them with painted designs. The cornice is also richly decorated. The walls are divided into panels; large panels with simple husked swags are flanked by narrow borders filled with a more elaborate



THE DRAWING ROOM WITH ITS MAHOGANY DOORS SET IN A DEEP NICHE IS LESS ORNATE THAN THE BALLROOM; PICTURES BY RENOIR AND MANET GRACE WALLS THAT ARE PAINTED GREEN AND ENRICHED BY AN EXQUISITE FRIEZE



THE MORNING ROOM, HUNG WITH PAINTINGS BY CEZANNE, MANET, SEURAT AND VAN GOGH, STRIKES A HIGH POINT IN THE MODERN ASPECT OF THIS XVIII CENTURY HOUSE. SEURAT'S "POUDREUSE" IS SHOWN ON PAGE 33

classic design containing center medallions. Over the doors are large panels; these have swags from which medallions hang, painted, possibly, by Angelica Kauffman. The dado and the pair of double doors keep all this Renaissance lavishness from becoming too much for a single room to carry. They are of dark mahogany, inlaid with satinwood, the dado having ebony inlay as well. Carter may have made the mantel for Adam from his design. It is a very handsome one of white marble with a frieze in a honeysuckle design similar to that in one of the ceiling borders. The plinths have metal work filagree ornament in Adam's favorite classic style. Plaques of Italian blue marble, one in the center of the frieze, and one over each plinth, make a very rich effect. Cézanne would probably have gone into a fit of violent depression in all this Etruscan fancy dress of Adam's, but his *Mont Ste. Victoire* hangs over the chimney-piece in testimony to another man's genius for making princely backgrounds for great works of art.

The large drawing room decoration is less ornate, its main features being the deep shelled niches for the doors, the shallower wall niches, accented by round pateræ or conventionalized sunbursts beneath a simple beaded cornice. Pairs of pilasters frame the panels, some of which are left plain, while others are fitted with mirrors. These pilasters support a plaster work frieze below the niches in a lovely design of pateræ with under-looping swags, urns occurring over the mirrored panels. The whole is painted Adam green. The ceiling is a series of circles and half circles, some of them

with plaster ornament only, others with painted medallions. A famous landscape by Manet is over the mantel. Renoir's *La Loge*, painted in 1874, hangs over the commode.

The dining room is downstairs on the main floor and looks over the garden. In spring the curtains are left open and the soft English twilight is allowed to mingle with the candle light on the table. The ceiling was painted by Angelica Kauffman, although it is difficult to give her her share of admiration when a great painting is here to make her tune a little shallow and spinet-like: the painting is Manet's *The Bar at the Folies Bergère*. In the morning room, which is on the same floor as the dining room, Adam does not seem at his most impressive. The columns at the four corners are too ponderous for the ceiling, and the cornice they support too light for their aggressive solidity. The chimney-piece with its over-mantel seems a little too elaborate compared with the others in the house. But here, as in the other rooms, there are wonderful paintings by French Impressionists, that school which was so bloodthirsty and so blood-spilling for art, yet seems to us to belong to an era of peace and lyric beauty.

The paintings which find themselves most harmoniously in this aristocratic background are no doubt those by Manet, Renoir and Degas. But the collection takes in the work of several artists in whom one encounters such explosions of intense, personal feeling as exists in Van Gogh's self-portrait, *L'Homme à l'Oreille Coupée*. The interesting thing is that such painters fit so successfully into rooms essentially stylized that antedate them by a century.—RITA WELLMAN.



THE DINING ROOM CEILING WAS PAINTED BY ANGELICA KAUFFMAN AND "THE BAR AT THE FOLIES BERGERE," OVER THE MANTEL, BY MANET



Courtauld Collection, London

"THE BAR AT THE FOLIES BER-
GERE" DATES FROM THE LAST
THREE YEARS OF MANET'S LIFE.
HIS DEATH OCCURRED IN 1883



"LA POUDREUSE," ONE OF THE
COURTAULDS' SEURAT PAINTINGS
FROM THE DECADE 1880-90, WAS
IN THE JOHN QUINN COLLECTION

THE BAROQUE STYLE IN GERMAN INTERIORS

BY CELIA WOODWARD

THE MAGNIFICENT EXAMPLE OF LOUIS XIV WAS FOLLOWED ONLY IN IDEA BY GERMAN SOVEREIGNS, WHOSE FURNITURE STYLES WERE ACTUALLY DERIVED FROM ITALY AND HOLLAND

IT is impossible to speak of German Baroque without first considering the architecture; it is so tremendously impressive—almost unbelievable when one sees it for the first time—as embodied in such buildings as the Wurzburg Residenz, Pommersfelden, the Berlin Schloss, the Benedictine Monastery at Banz, the Boettinger Haus in Bamberg, and the Dresden Zwinger—the pleasure garden built for August the Strong, with spaces and pavilions for “all sorts of knightly sports and amusements”—which is perhaps the most charming of them all. It is so obviously an expression of wealth and power, that, inevitably, one seeks for the reason. It is not hard to find. At the close of the disastrous and devastating Thirty Years' War in 1648 the Treaty of Westphalia absolved all Princes, both worldly and ecclesiastical, from fealty to the Empire except in a few perfectly nominal instances, and they became independent, reigning sovereigns. It took many years before the country could struggle back into any sort of normal existence—the population had dwindled to about six millions and the land was practically nothing but a series of charred ruins—and it was only in the next generation that the building of the enormous palaces began. It was the fashion for the sons—the Crown Princes—to travel to France. There they saw Versailles and the Divine Right of Kingship as exercised by Louis XIV and found it an alluring spectacle. They hurried home and tried it themselves; it worked splendidly. They started to build; armies of workmen were employed. What benefactors they were! Some of the



Landesmuseum, Graz

BAROQUE CANDLE BRACKET IN WROUGHT IRON FOLIAGE

palaces took ten, twenty, thirty or forty years to finish. Some were never finished. It was a tremendous wave of expansion; a gesture of defiance; a challenge in opulence. The whole of early German Baroque is filled with this spirit of ostentation and pride of possession.

Furniture, up to this time, had been extremely sparse: a long table with wooden benches; chairs for the Lord and his Lady; wooden chests; a bed and a few stools; the stone floor strewn with rushes. Now a higher degree of comfort began. Stone was reserved for corridor floors

and staircases; marble was used for the floors of great reception halls; oak or pine planks (generally more than two feet wide) for the living rooms, gradually evolving through a simple scheme of cross decoration into the most elaborate and extravagantly expensive inlaid floors. Ceilings began to be covered with stucco in extraordinarily fine designs, beautifully executed, and with paintings. Walls, instead of being in stone or paneled with wood, were hung with cut velvets or tapestries, paneled with walnut (which was extremely

popular throughout the whole of the Baroque period) or decorated with painted panels. Chairs retained their straight backs and seats, but became padded or caned. Arm rests were broadened and curved. Beautiful materials were used for upholstery: leather, tapestry, cut velvet, needlework coverings worked in gros and petit point, or velvet decorated with appliqué work in silks and silver or gold thread. Stools were provided in about the proportion of two stools to one chair, and were made to match. Benches



MARBLE FIREPLACE INSTALLED IN 1730 FOR COUNT SCHOENBORN AT WURZBURG



Photographs on this page courtesy of H. R. H. Princess Hobenlobe
TWO OF A SET OF EARLY BAROQUE WALNUT CHAIRS. BELOW, CARVED WALNUT SETTEE WITH NEEDLEWORK COVER



were still used (the rooms used for formal receptions had a line of benches which ran the entire length of the walls) but the wooden seats were replaced by cane with cushions or a comfortable padding of horsehair resting on bands of hand-woven webbing. Charming small footstools are found, generally with needlework coverings. Beds were of the *Himmel* type with a canopy and elaborate foot and head ends. Fitted first with a straw mattress on which was laid a feather bed, they were so high that a ladder or stool was necessary for "mounting" purposes. The rest of the bedroom furniture was simple. A large clothes cupboard, an ordinary table with a mirror (the expression "toilet table" came from the French, to describe a dressing table which was, at this period, an ordinary table covered with a "toile" or cloth), two stools and perhaps a chair. Washstands, as such, do not seem to have existed. A table was used, with a jug and basin (often of staggeringly small proportions) in pottery, pewter, or silver. In 1665 we hear of the first bed alcove, which was established in the Munich Residenz for the Princess Henrietta of Savoy, who married Prince Ferdinand of Bavaria. Naturally with the adoption of the alcove,

the canopy became less important, and ultimately dwindled into a drape suspended from a Trophy attached to the ceiling.

Dining-rooms were comfortable and practical; the tables were of the draw-end variety, in oak or walnut, with bulbous legs similar to the English Elizabethan type, or of tapering, angular baluster form. Stretchers in tables and chairs are invariably found. The chairs are of the type that came from Holland, with richly carved backs, seats and stretchers, or the simpler version with spirals or bobbin-turning, interspersed with blocks into which the various stretchers are fitted. Large buffets seem to have been used occasionally, but serving tables were apparently kept outside the dining-room. Large mirrors were used with console tables; in the early days when tapestried walls were in the majority, elaborate mirrors, often imported from Venice, were hung above side tables, with bases of the heavy, architectural type, made by a furniture maker. Later the mirrors and console tables were an integral part of the decorative scheme, and were designed by the architect. Mirrored glass could only be supplied in small panels, and it is amusing to note how ingeniously trellis



Archbishop's Palace, Wurzburg
CARVED CONSOLE TABLE AND PIER GLASS



Courtesy of Baron von Haugk
WALNUT CABINET, C. 1720. XVII CENTURY CANDLESTICKS



INLAID WALNUT COMMODE WITH ROCOCO ORMOLU HANDLES



TYPICAL BAROQUE TREATMENT OF STUCCO DECORATION ON THE STAIR LANDING IN THE BELVEDERE PALACE AT VIENNA

designs were worked out to give the effect of a large mirror surface. Fireplaces were the rule rather than the exception in the great halls, but stoves, either of cast iron or tiled, were generally fitted in the living-rooms—often “stoked” with wood from outside the rooms through iron doors in a corridor wall—and provided an efficient means of heating. In the living-rooms a surprising degree of comfort and convenience prevailed. The center tables were mostly of an extremely interesting type without legs, but with an architectural under-framing branching out into supports for the top and into feet—which doubtless developed from the rare sarcophagus form of the Renaissance (of which there are two very fine examples in the Rathaus at Augsburg).

In most of the great houses the joy and pride of the owner was a small porcelain cabinet, almost invariably in the “Chinoiserie” manner, although the original contents seem to have been more Japanese than Chinese.

The wood fashionable in the Baroque period was walnut; oak and cherry were much used, and beech or pine for painted or stained surfaces. Scagliola was largely used for interior architecture, and is of such excellent quality and design that it is easily mistaken for marble unless closely examined. Gilding occurs more as an ornament and a relief than to cover whole surfaces. White and gold is frequently found. In Germany there are always two distinct types of furniture: the North influenced by Holland, and the South by Italy.

EARLY ENGLISH FURNITURE AT VIRGINIA HOUSE

BY WALLACE WALTON HEATH

THE COLLECTION OF MR. AND MRS. ALEXANDER W. WEDDELL, IN WARWICK PRIORY, TRANSPORTED TO THE BANKS OF THE JAMES RIVER, HAS BEEN PRESENTED TO THE VIRGINIA HISTORICAL SOCIETY

TEMPERAMENTALLY as well as traditionally, Americans as a group have been perhaps more strongly attached to the earlier English periods than any other style of furniture. The honest workmanship and sturdy carving have never failed to arouse a warm emotional reaction and a feeling that these mellowed and time softened articles could really become a part of their lives.

That romantic, historical epoch beginning with the Tudor sovereigns has always been surrounded by an almost mythical haze. These early pieces of furniture, aside from their own intrinsic beauty, give us something concrete in which to span the years and penetrate into the dim past. They represent the first results of Englishmen who have become self-conscious of interior decoration—that transitional period when a dwelling became a home instead of a fortress.

Not only the furniture, but an entire house of this period has been transplanted from England to Virginia, overlooking the James River. Virginia House, as it is now called, is near Richmond, and is constructed of materials from the ancient Priory of the Holy Sepulchre, at Warwick, England. Mr. and Mrs. Alexander Wilbourne Weddell found house wreckers demolishing the structure in 1925. They purchased the ancient stones and woodwork and had them shipped to Virginia. The original building was started in 1125 by the Earl of Warwick as a home for a Society of Regular Canons, patterned after one of the same order established at the Holy Sepulchre in Jerusalem. After the dissolution of the monasteries it was bought by Thomas Hawkins, who rebuilt it for his home in 1565.

The present house consists of the Priory, which forms the main portion, and wings modeled after parts of the original structure of Sulgrave Manor and Wormleighton, two English homes closely associated with the an-

cestors of George Washington. In the great hall is the beautiful carved oaken stairway and balustrade which were in the original Priory. Some of the windows are filled with fine old panes of crown glass that have been tinted, through centuries of exposure to the elements, to a color that cannot be imitated. Placed at random in the windows are medallions of early stained glass that were colored by the oldest known method, that of melting silver with the glass.

It is pleasant to know that in May, 1929, Virginia House was presented by Mr. and Mrs. Weddell to the Virginia Historical Society, the owners retaining a life interest therein. In sympathetic surroundings such as these, the old pieces can really stand out in all their beauty and dignity.

The court cupboard shown opposite is an example of the modification and treatment that an English craftsman has given to a piece of furniture whose form probably roots from the Low Countries. Of oak, it draws most of its charm from the wonderful finish of the wood and the lack of sophistication in the quaint, vigorous carving. In form it is of the

type we most commonly associate with its name, which, oddly enough, is derived from the French word *court* (short) although the reason is obscure, as they were often of considerable size. The court cupboard is elegant in type and is to be distinguished from the cruder and primitive cupboards used by servants, these being known as "livery" cupboards. In the former were stored the dry foods, wine, and candles of the master and mistress and their family. In the "livery" cupboard were portioned out the wages, the bread, cheese, and butter of the servants, and other innumerable articles that go with the management of a large staff of menials. The cupboard opposite is a Tudor piece.

In the Carolean cupboard on page 39 we have the full



Photographs by Frances Benjamin Johnston
ELABORATELY CARVED OAK MANTELPIECE, DATED 1561

flowering of the form. It is here that the Flemish influence is most heavily felt. Compared to the other it reeks of sophistication, although its detail is quaint enough when compared to the classic examples from which the artist drew his inspiration. This is no longer the work of a craftsman whose limitations and crude gropings for beauty resulted in such charming effects. This is the work of a skilled artist, with mind and hand working toward a definite objective, and whose very facility tends to remove some of the charm that we find in the earlier pieces.

The carved oak mantelpiece on page 38 is a very beautiful example of sixteenth century carving. The details are a very free interpretation of classic motifs. The design is extremely symmetrical for this period, but the vigorousness of the carving and the awkwardness of the different members give it a very pleasant quaintness. The overmantel is arched and is decorated with armorial devices, a detail that becomes increasingly important in later work.

Boxes are probably one of the most primitive forms of furniture. During Elizabethan and Jacobean times they were much in use for the storage of important papers, accounts, and any number of small articles that would be placed in a box today. Some were very



BELOW, TUDOR COURT CUPBOARD, FLEMISH TYPE. ABOVE, CAROLEAN OAK CUPBOARD



plain and others highly decorated. At a later date the term "Bible box" was given to those with a flat lid and they were used for the purpose the name implies. The photograph on page 40 is of a seventeenth century carved oak Bible box, later made into a standing writing desk. Since they were also used to keep lace in we often hear of them as lace boxes.

Through the centuries the bed has been a most important and dominating piece of furniture. Naturally, it has always been vitally connected with birth, marriage, and death, and the early Englishman is not conspicuous for his lack of emphasis on this item. From its



BED MADE OF ELIZABETHAN PANELS FROM WARWICK PRIORY. BELOW, XVII CENTURY BIBLE BOX USED AS WRITING DESK

humble beginning the bed grew so in importance that by the reign of Elizabeth it represented an enormous expenditure of money, even by present-day standards.

An early historian, Harrison, in speaking of the early day Englishman says—"our forefathers have lien full oft upon straw pallets, or rough mats, covered onlie with a sheet, and under coverlets made of dogswain, with a good round log under their heads instead of a bolster or pillow."

The photograph of the small bed on this page serves to illustrate the next logical step in the demand for more comfort. Although it has been made up of old paneling and wood it follows in form those beds of the transitional period between the rough pallet and the sumptuous examples that were to follow. During the sixteenth and seven-



teenth centuries their appearance became increasingly rich and were gilt and colored.

In general form the bed at this time followed quite closely the one illustrated on page 41. Embroidered silk curtains, valances, and fringes hung from a richly decorated tester, which in turn was supported by four elaborately carved uprights. The figures that are usually found on the backs represented originally, religious characters, but later developed into quaintly proportioned classical warriors and goddesses.

An interesting detail of the bed illustrated is the massive tester. In some cases these testers were several tons in weight. This one consists of a cornice and frieze, and a ceiling of richly carved panels. In some examples carved faces were whimsically placed in the panels so that from



TYPICAL OF THE FINER BEDS OF THE PERIOD; MADE FOR THE 2ND EARL OF KINNOULL BY FLEMISH WORKMEN IN 1646

whatever angle you glanced at the ceiling you would look into the eyes of a mask.

The backs were usually adorned with legends, coats of arms, allegorical subjects and emblematical devices. This bed is Flemish workmanship and was made in 1646 for the second Earl of Kinnoull. The family crest at the head of the

bed represents a Scots countryman couped at the knees and bearing on his shoulder an ox-yoke proper. The central panel is a carved relief representing the Adoration of the Shepherds, and on either sides are panels depicting apparitions of the Virgin to Saints. It is an unusually fine specimen of the period and typical of the excellence of the furniture at Virginia House.

Notes of the Month

THE Havemeyer bequest to the Metropolitan Museum was recently valued at \$3,489,461 by Deputy State Tax Commissioner Stephenson. Further gifts from the testator's son, Horace, amounted to almost \$400,000. The Museum declined objects worth \$87,000, including two paintings by Paolo Veronese.

Behind all these very considerable figures one may find many interesting individual valuations. Of the two El Grecos for instance, the *Cardinal* is rated at \$150,000 or half again as much as the *View of Toledo* which many people consider the outstanding work in the whole Havemeyer collection. Five of the six Rembrandts are listed at \$200,000 apiece, and *The Gilder* at the top price of \$275,000. The next highest value is attached to Goya's *Las Majas al Balcon*, \$150,000, after which come the pair of Hals portraits of Scriverius and his wife, \$75,000 each, and then two works of Rubens and one of Bronzino at \$50,000.

Among the modern paintings the highest value, \$35,000, is given to a Puvis de Chavannes landscape with figures, and to two Manets, the *Dead Christ with Angels* reproduced here, and the *Young Man in Spanish Costume*. In spite of its literary interest, Manet's *Portrait of George Moore* is only listed at \$2,500. The ranking Degas painting, *Ballet Girls in the Wings*, is placed at \$30,000, but his large pastel of the *Dancer at the Bar* is valued at \$75,000. Such differences in appraisals of works of art are not at all easy to explain.

THE death of Miss Lizzie P. Bliss deprived the young Museum of Modern Art of one of its enthusiastic founders. As Miss Bliss was not only the Vice-president, but also a great collector herself, it is not surprising that she should have bequeathed a large part of her collection of French and American paintings to the Museum. These include twenty-one works of Cézanne, among them portraits of the artist and of Mme. Cézanne; *Woman in White*, *Green Still Life*, and eight lithographs by Picasso; a Renoir landscape; two Tahitian paintings and a set of woodcuts by Gauguin; three pictures by Derain; two by Matisse; *Mme. Belfort en Rose*, a pastel by Toulouse-Lautrec; two pastels, an oil, and lithographs by Redon; and *After the Bath*, *Race Course*, and drawings by Degas.

Other museums benefit by Miss Bliss' generosity chiefly through the bequest of paintings by the artist she most admired—Arthur B. Davies. His water colors and oils are divided among the National Gallery, London; the Corcoran Gallery in Washington where Miss Bliss' father, the late Cornelius N. Bliss, served as Secretary of the Interior under President McKinley; the San Francisco Art Association; Phillips Academy at Andover; the Portland Art Association in Oregon; the Memorial Art Gallery at Rochester, N. Y.; the Newark Museum Association; the Children's Museum of Cleveland; the Rhode Island School of Design; the Utica Public Library; International House on Riverside Drive; and the Metro-

politan Museum which also receives a beaten silver *Camel and Rider* (Greek), a Chinese vase, three Byzantine works, and one of Monet's countless views of Etretat.

Before the Bliss collection is dispersed, New Yorkers will have a chance to see all the best of it in a Memorial Exhibition at the Museum of Modern Art opening on the seventeenth of this month.



Havemeyer Collection, Metropolitan Museum

"DEAD CHRIST WITH ANGELS," BY MANET, APPRAISED AT \$35,000

IN this department in January and February some mention was made of Mr. John Woodman Higgins's fine new Armory in Worcester, Massachusetts. The setting and contents were described briefly, but without illustrations. It is therefore a great pleasure to show three of the best suits, all acquired from Sir Joseph Duveen in 1928, together with their descriptions. The earliest is a cap-a-pie Spanish tilting suit of 1560, repousse and engraved and gilded; made in Germany for the Court of Spain, except the helmet which is Italian. Height, 6' 9"; weight, 60

lbs. From the Duveen Galleries, London, until 1888; then in the collection of George Jay Gould. Exhibited at the Armor Loan Exhibition at the Metropolitan Museum of Art in 1911 and catalogued by Dr. Bashford Dean as follows:—"Armor. German. About 1560. Decoration of bands elaborately etched and gilded, in part embossed, of highest quality. Plastron elegantly formed. Tassets and splinted cuisses continuous. No poinçons are present, but part of the suit was probably prepared by Desiderius Coloman for the Spanish Court. Restorations."

The second suit (1580) is a complete example of Florentine

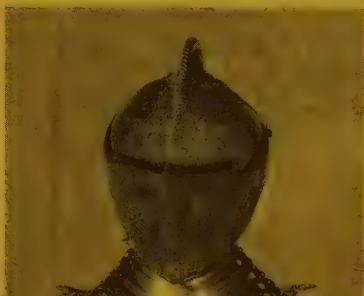


TILTING SUIT BY COLOMAN (?); 1560

equestrian tilting armor with sword, dagger and lance rest. Etched, engraved with von Herberstein coat-of-arms and crest with silver inlays and "all over" fire gilt. Sword blade stamped "Sadhon" and mark of wolf. Originally from the armory of Baron von Herberstein zu Neuberg und Gutenhag, Austria, 1531. From the Duveen Galleries, London. Since 1888 in the collection of George J. Gould. Exhibited at the Armor and Arms Loan Exhibition at the Metropolitan Museum of Art in 1911. Catalogued by Dr. Bashford Dean as follows:—"Harness. Etched throughout in close pattern of foliation and heads, the background gilded, and the neighboring surfaces russeted. Comprising a close helmet with low comb, original surface lining and chain mail hauberk; breastplate and backplate of Height 5' 10". Weight 80 lbs. Peascod form; arms with pauldrons, elbow cops, and gauntlets with fingers; laminated

tassets, frontal jambs, and bear-paw sollerettes with spurs. This suit is accompanied by a sword and a dagger. Etched throughout in a close, repeated pattern of foliation, Medusa's heads, Flying Scuds, Dolphins with Tridents, etc., on a gilded ground; the neighboring surfaces russeted."

The third is a three-quarter suit of Italian parade and jousting armor of 1585, engraved, gilded and fire blued. For four centuries in the armory of Lord Pembroke and Montgomery. Taken from Wilton House, Salisbury in 1923 and purchased by Duveen Brothers, London, at Sotheby's, London. Height, 4' 8", weight, 45 lbs. A duplicate of this suit is described in Laking's *European Armor*, Figure 1161, as "Jean Jacques de Verdeline, Grand Commander of Malta." Described by F. H. Cripps-Day, London, and com-

ITALIAN PARADE AND JOUSTING SUIT
Courtesy of the John Woodman Higgins Armory

FLORENTINE TILTING ARMOR; 1580

pared with Suit No. 139 in the Armory at Malta. Comprising a close helmet with high comb, three gorget plates, breastplate and backplate of peascod form, arms with pauldrons and elbow cops, gauntlets without fingers, laminated tassets, and cuisses with knee cops. Decorated with boldly roped edges and engraved trophies of strapwork on a granulated golden background. Throughout the suit all the broad spaces between the gilded bands of decoration are a deep blue.

THE frontispiece of the March issue of *International Studio* reproduced a portrait of a lady by Van Dyck in the collection of the Hon. and Mrs. Simon Guggenheim. It was published as a portrait of an unknown lady, and it is therefore interesting to learn that Dr. Bode, on whose advice Mrs. Guggenheim acquired the picture, identified it as a portrait of the Countess Spinnola of



Courtesy of M. Knoedler & Co.

"SIR WILLIAM PULTENEY, M.P.," BY RAEURN

Genoa, which definitely places it in the period of the portraits of members of the Cattaneo and Lomellini families which it so much suggests.

AN interesting and important group of American furniture was brought together in the Antique Sale and Loan Exhibit held in Providence at the Narragansett Hotel under the auspices of the American Homemakers, Inc., March 25-27. This is the second year such an exhibition has been held in Providence and so successful was last year's venture that larger space was engaged for the present occasion. A loan exhibition filled the hotel parlor, while the dealers arranged their booths along the walls of the ballroom.

Outstanding among the loan exhibits were a Lighthouse Clock by Aaron Willard; a seven-drawer maple lowboy; an exceptionally small Massachusetts trestle table; a William Savery bonnet-top highboy; and several excellent examples of block-front desks and bureaus. (One of the exhibits is shown on page 88.)

The exhibit by dealers was participated in by many well-known antiquarians from many parts of Rhode Island and Massachusetts. Distinguished both in arrangement and in character of pieces shown were the booths of Hyman Kaufman of Boston and Israel Sack of Boston and New York.

A NEW idea for out-of-town galleries was put into effect late in March when Mr. E. A. Belmont of Philadelphia opened a three-weeks' exhibition of miscellaneous works lent by the Howard Young Galleries of New York. It is so obviously impossible in a city of fewer buyers to have on hand examples of as many schools of painting as may be necessary on Fifty-Seventh Street or Fifth Avenue, that a large loan collection offers almost the only opportunity outside of the local museums to see a large assortment of paintings of different ages. Among those represented in the Belmont group were several primitives, Luini, Gainsborough, Romney, Raeburn, Moreland, Reynolds, Rousseau, Shayer, Renoir, Utrillo, and Munnings. The Utrillo, a winter view of the famous Lapin Agile cafe on the Butte de Montmartre, is reproduced here.

AN interesting case of two almost identical portraits by the same hand was brought to light by the disposal to a private Boston collector of a likeness of Sir William Pulteney,

M.P. The picture, the property of M. Knoedler & Company, was signed on the stretcher by Sir Henry Raeburn, and measured 28 by 36 inches. Only an inch smaller in each dimension is a picture of the same gentleman belonging to the Ehrich Galleries. Investigation disclosed on the back of this canvas, before relining, the following inscription: "Sir William Pulteney, Bart., M.P. for Shrewsbury, Copied by me from an original drawn by myself H. R. Henry Raeburn." Both portraits resided until fairly recently in the family of the sitter.

THE Metropolitan Museum Bulletin, in an article by the Curator of Classical Art, Miss Gisela M. A. Richter, announces the acquisition of the only gold

plate of a Scythian sword sheath decorated over its entire surface outside of the Hermitage in Leningrad. The sheath, $21 \frac{7}{16}$ inches in length, and dating from the end of the fifth century, B.C., belongs to a class of Greek antiquities found only in southern Russia. It is believed to have been discovered near Nikopol on the lower Dnieper, after which it appeared in Germany as part of the collection of K. W. Bachstiz who sold it to the Museum.

The gold plate is decorated in relief with a battle of Greeks and barbarians. On the side piece are represented two contests of animals, a lion attacking a deer and a lion-headed griffin killing a doe. The preservation is fortunately excellent and enables us to enjoy the work practically in its original con-

dition and to obtain from it a new experience—that of Greek sculpture of the best period in precious, glittering gold.

To quote Miss Richter: "The quality of the execution is very high. The figures of the contestants are beautifully modeled in a rich variety of postures—attacking, defending, falling, prostrate, and dragged by a frightened horse. They are effectively designed in closely-knit groups and yet the medley of the battlefield is successfully conveyed, and this on a long strip of varying height—a considerable achievement.

"The battle scene is identical with that on the famous sword sheath from the Chertomlyk tomb excavated in 1859-1863 (in the



Courtesy of the Ehrich Galleries

COPY BY RAEURN OF THE PULTENEY PORTRAIT



Courtesy of E. A. Belmont, Philadelphia

"THE LAPIN AGILE," BY UTRILLO; LENT BY HOWARD YOUNG

contests of animals the composition is varied). We have therefore another case of duplication such as was revealed in 1901 when General Brandenburg found a gold plate of a bow case at Ilyinty, in the district of Kiev, identical with that from the Chertomlyk tomb. As G. von Kieseritzky pointed out at the time, the reliefs were evidently produced by being hammered over a die and the details chased afterwards; the hammered reliefs are identical in the two specimens, but the chasing, being free-hand, shows variations. As the original die is not extant and the gold plates are too thin to serve as dies, there can of course be no question of such duplication in modern times.

"The representation is wholly Greek in style and presumably also in subject; for the barbarians are probably not Scythians since there would be no meaning in supplying for the Scythian market a scene of strife between the Greeks and their customers, with whom they were in fact on friendly terms of mutual self-interest. Ratehr may we interpret the barbarians as Persians."

THE New York office of the Bachstiz galleries was moved shortly after the sale of the sheath from the Ritz-Carlton Hotel to the fourteenth floor of the Sherry-Netherland. In retrospect, after nine years in New York, it was interesting to recall a few of the important deals which the gallery had negotiated here. One of the earliest was the purchase by Mr. Widener of Rembrandt's *Descent from the Cross* and the six enameled rock crystal objects known as the Hatzfeld Treasure. One of the latest, the sale to the new Kansas City Art Museum of Rubens' *Portrait of Old Parr*, announced in these pages last month. Among the most distinguished works now included in the Bachstiz Collection are the portrait by Dürer which served as the frontispiece of our last issue, a *Holy Family* also by Dürer, and the famous Cardinal Fesch *Madonna* of Raphael.

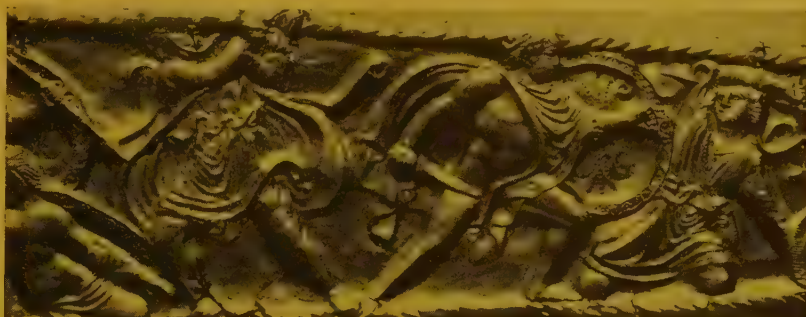
A LARGE eighteenth century salon from Basildon Park, Berkshire, England, will be reconstructed in the new Waldorf-Astoria. The room, which includes modeled and painted cornices, exceptionally fine paneling, a marble mantel attributed to John Flaxman, and oil paintings attributed to Angelica Kauffmann, is being adapted by Schultze and Weaver, the Waldorf architects, to one of the ballrooms of the new hotel.

One of the most notable examples of the dignified, formal style of the great Robert Adam, Basildon Park was built by John Carr



Photographs courtesy of Bachstiz, Inc.

GREEK SWORD SHEATH ACQUIRED BY THE METROPOLITAN; V CENTURY



of York in 1776. Basildon Park was built for Sir Francis Sykes and the plans and decorations are illustrated in *Vitruvius Britannicus* published in 1802. Carr also built Harewood House, the seat of Princess Mary's husband.

THE location of a portrait of Sir Thomas Dale, sometime acting Chief Executive in Virginia in 1611 and 1613 who is chronicled as having died in India in 1620, is being sought by Mr. Alexander W. Weddell of the Executive Committee of the Exhibition of Historical Portraits of 1585-1830 held at Virginia House, Richmond, in 1929. Mr. Weddell is the owner of Virginia House, built largely out of material rescued in the demolition of Warwick Priory in England, as described on pages 38-41 of this issue of *International Studio*. The picture is known to have been bought at auction at Sotheby's in 1904 by the late Mr. Henry Duveen, since which time no record of it has been discovered.

THE celebrated "Emperor's Carpet" from the Austrian State Collection has been lent to the Chicago Art Institute where it is attracting no end of visitors. Formerly at Schönbrunn, the Imperial residence outside of Vienna, this greatest of all Persian hunting carpets was recently acquired at auction in London by Mrs. Edith Rockefeller McCormick at the surprisingly low figure of \$150,000. In the bidding Mrs. McCormick, already the owner of several of the finest rugs in the world, triumphed over her brother, John D. Rockefeller, Jr., also a connoisseur of carpets.

The design shows a great many real and mythical animals, often in furious combat, on a claret red field. The border, of the conventional bright green, discloses a wealth of amusing animal masks among its floral vines, the whole framed by a poem.

THE new mediæval wing of the Pennsylvania Museum has acquired through the gift of Dr. Charles D. Hart a silver-gilt relic case or Capsula from the Guelph Treasure which was lent to the Museum for the opening. It is an example of fourteenth century Brunswick workmanship which, at high festivals, was worn on the end of a silver chain by the Dean of the Cathedral. Also on view in the new wing is the celebrated *Livre de la Chasse*, a sixteenth century French illuminated manuscript on vellum. Together with other rare manuscripts, it has been lent by Dr. A. S. W. Rosenbach.—The Boston Museum of Fine Arts has just announced the purchase of a very fine portrait study of the head of Margarethe de Vos by Van Dyck.—As a background for the John Hays Hammond glass to be shown May 4-16 at the Pennsylvania Society of Colonial Dames, Mrs. Thomas A. Curran has lent her Philadelphia Chippendale, including a clock by Duffield, Franklin's executor.—HARRY ADSIT BULL.



Courtesy of the Waldorf-Astoria

MARBLE MANTEL PLAQUE FROM BASILDON PARK, ATTRIBUTED TO FLAXMAN

The Traveler's Note Book

THE ROMANTIC ARCHITECTURE OF POTSDAM

BESIDE the grandiose Versailles of Louis XIV, and complementing it, lies the sentimental Trianon of Marie Antoinette. So also on the Havel there lie two Potsdams, the Rococo Potsdam of Frederick the Great and the Romantic Potsdam of Frederick William IV. Frederick William was himself much interested in architecture; indeed he frequently stated that had he not been born a prince he would have become an architect. He frequently prepared preliminary designs for buildings, and his sketches for Babelsberg (which were not at all followed by his brother Prince William, later the first emperor, whose tastes were very different) and for the Orangerie Schloss, developed and carried out by Stüler, have charm and considerable originality. The earliest work for which he was responsible while still Crown Prince, the small palace of Charlottenhof, begun after his father's gift of land in 1825, was the work of the great Prussian rationalizing classicist, Schinkel. It is certainly one of the finest of Grecian country houses to be found in any country and from its exquisite interiors with all their furnishings in original condition to the intentionally classical garden of Lenné, it reflects the taste of a prince perhaps more competent in matters artistic than in those political. But the particular form of design which Frederick William was to favor was that which is known as the "Italian villa" style and he found in Schinkel's pupil, Ludwig Persius, a wholly sympathetic architect who in the years down to his death in 1845 pro-



GARDENER'S HOUSE, CHARLOTTENHOF, 1829-35; ROMAN BATHS AT RIGHT

duced in Potsdam and its environs the unquestioned masterpieces of the genre. Persius died young, indeed only four years after his better known master, and many of his designs were carried to completion in the few years that remained before Frederick William's madness and death by Hesse and Stüler with a distinctly heavier hand. For the charm of Persius' work was its delicacy, the restraint in the use of detail and the crystalline clarity of its linear design. He carried over in the asymmetrical, eclectic and informal manner of the "Italian villa" all the perfection of the Greek Revival at its best, which often seems to foreshadow in

spirit the work in a wholly different style of Mies van der Rohe, one of the great German modernists of our own day.

After Charlottenhof Frederick William built no more palaces, but all over the royal parks at Potsdam small houses arose and industrial buildings—powerhouses and so forth to take care of the mechanical paraphernalia of the royal residences—these latter often less Italian and more fantastic although controlled by the same principles of taste which governed the more characteristic work. One of the finest groups of buildings was that in the Charlottenhof park which includes the gardener's house of 1829—possibly the finest of all Romantic "Italian villas"—the teahouse of the next year in the form of a neo-classic temple of more Schinkelesque character, and the Roman baths of 1835 whose entrance arcade forms one side of the court of the gardener's



"ROMANTIC" GARDENER'S HOUSE, BY PERSIUS; TEA HOUSE IN FOREGROUND

house. Here the extraordinary skill of Persius in combining his buildings with the surrounding planting into one composition is seen at its very best: water, great trees, vines and shrubs form a background and in the entrance pergola are brought into direct connection with the structure itself.

The Charlottenhof dairy of 1832 is a much simpler and more rustic construction of distinctly less interest but the Fasanerie of 1844 is a very highly developed composition. It is perhaps less pure in style than the gardener's house, but it has a more elegant character and greater fantasy in the parts, with no trace of that heaviness which was to dull the "Italian villa" manner after Persius' death. The Villa Illaire, nearer the city, was begun in the same year but it was only completed two years later by Hesse, wisely following Persius' designs. It is one of the most classical of all the "Italian villas;" but asymmetrical and with a peculiarly original character in its proportions. It is so skillfully placed in the surrounding planting that it can only be seen



SCHLOSS BABELSBERG, NEAR POTSDAM; ENLARGEMENT BY PERSIUS

clearly from one side, but the sharpness of its silhouette contrasts most effectively with the soft masses of deciduous foliage.

There are in the vicinity of Potsdam many villas, farms and churches built by Persius. The Lindstedt Schloss was originally designed by Persius in 1843. The project was modified by Stüler in 1855 and only reached execution under Hesse's direction in 1859-60. It lacks something of the perfection of Persius' own work, but it is nonetheless a most attractive country house, lost with its gardens in the woods. The nearby church at Bomstedt with its fine if rather heavy campanile was also built late, 1855-57, by Stüler and Häberlin, but supposedly after an original design by Persius. The large farm at Bomstedt was, however, built by Persius himself in 1844, as the superior sharpness and delicacy of its detail makes plain; after a fire the dependent buildings were rebuilt two years later by Häberlin with a hand less light. Further away at Nedlitz lie a bridge and a large toll house carried out by Horn in 1853-54



BOMSTEDT CHURCH BY STÜLER AND HÄBERLIN, 1855-57



FRIEDENSKIRCHE, POTSDAM BY PERSIUS AND OTHERS, 1845-48

after Persius' designs. The situation and the character of the building caused the adoption of an extremely picturesque and mediæval manner contrasting with the more classical style of most of the "Italian villas." It is worth remarking that Persius' own work was always given a coating of stucco which sharpened the edges to a fine precision and made possible exquisite if slight detail. Those who came after unfortunately left the peculiarly disagreeable

theory an eminently original art. The church goes back to an original sketch of the King's. The plans were worked out by Persius and came to execution in the years just after his death (1845-48) under the supervision of Stüler, Hesse and Armin. Armin, the best of Persius' followers, unfortunately worked less for the King than the more academic Stüler and the weaker Hesse. The attached buildings are more in the style of the other villas and



PERSIUS' OWN VILLA, ONE OF HIS MOST ACADEMIC DESIGNS



BOMSTEDT FARM BY PERSIUS AND HÄBERLIN, 1844 AND 1846

yellow brick of the region exposed. The conflict of two treatments—there is something to be said for both—foreshadows the modern German cement controversy between stucco and brick surfacing.

Persius worked also at Babelsberg for Prince William, enlarging and modifying Schinkel's English baronial castle. But this work falls rather outside the field with which we are here dealing. It is nevertheless interesting to observe how very much more original Persius' work was than that of his predecessor—the round tower at the right is quite his—and how much greater precision and delicacy he was able to get in his eclectic mediævalism than Schinkel in his attempt to be Tudor. The design for his work here dates from 1842, the year after Schinkel's death; the execution much later was carried out by Strack.

The Persius buildings for Frederick William IV which are best known, which are indeed visited by most of those who go to Potsdam even if they miss, as is very likely, the monuments thus far mentioned, are the Friedenskirche and contiguous constructions. These lie in the midst of magnificent tree and water gardening by Lenné and provide one of the most perfect Romantic combinations of picturesque planting and building which the entire nineteenth century provides. The work here is possibly somewhat more revivalistic than the work of Persius so far discussed. But to place so successfully, so naturally, an early Christian basilica in an English park becomes by its success and in terms of Romantic

illustrate the possibilities of the manner for large and complex groups.

Many works of Persius at Potsdam, many projects of Frederick William IV, such as the elaborate Orangerie Schloss, and the incomplete Pfingstberg remain unmentioned. The last two belong in feeling to a later age and they lack the charm, the originality and the perfection of the work of Persius and his best followers. They are already imperial rather than Romantic. Many of the exotic Moorish and other constructions of Persius himself which we have not discussed also seem to belong to another age—not the Romantic Potsdam of the architect Prince, Frederick William IV, but to the sentimental masquerading Potsdam of the late eighteenth century of the Rosicrucian Prince, Frederick William II.

In conclusion therefore, we may name rather Persius' only villa just outside the gates of Sanssouci, a more academic production than those he did for the King, but of the greatest elegance in proportions and detail. If one wishes to appreciate Romantic architecture at its best there are few places where more and finer examples are to be found than at Potsdam. It is gratifying that the direction of the State palaces and gardens of Prussia is appreciative of the work of the reign of Frederick William IV for which Dr. Poerurgen has prepared an excellent guide from which much information here given is derived, as well as from Dr. Poerurgen himself. The photographs are in part my own and in part from the Prussian Staatliche Bildstelle.—HENRY RUSSELL HITCHCOCK, JR.



Courtesy of the Wildenstein Galleries



Courtesy of the Wildenstein Galleries

ASPECTS OF ROCOCO POTSDAM: VOLTAIRE'S ROOM, AND THE CORNER OF AN XVIII CENTURY SALON AT SANS SOUCI, PAINTED BY W. B. E. RANKEN. BELOW, EXTERIOR OF SANS SOUCI, BUILT UNDER THE SUPERVISION OF FREDERICK THE GREAT, FROM 1745-47



Notes from Abroad

LONDON. In the interval between the passing of the Persian art exhibition and the preparations for the great exhibition of French art which is to open at Burlington House early in 1932, we have a few moments of leisure in which to consider the art of our own country. British painting, always well to the fore in the auction rooms of Europe and America, has for the nonce been occupying the attention of the London galleries. First we had an exhibition of English sporting pictures, then a very comprehensive display of all Georgian art in the Park Lane mansion of Sir Philip Sassoon, and at the moment the chief event is the spring exhibition of British water-colors in the well-known galleries of Messrs. Thos. Agnew & Sons at 43 Old Bond Street. This water-color exhibition is an annual event in aid of the Artists' General Benevolent Institution, and for this worthy object Messrs. Agnew always succeed in getting together a worthy loan collection of works by Turner and his contemporaries and successors. But this year, though there are



Courtesy of Thomas Agnew & Sons, London
"MELROSE ABBEY," BY THOMAS GIRTIN

again some exceedingly beautiful Turners, examples both of his early and of his mature Swiss periods, the outstanding feature is an unrivaled collection of drawings by the greatest of his contemporaries Thomas Girtin (1773-1802). In the third and last room of this exhibition Messrs. Agnew have got together no less than forty-six water-colors by this master, and these constitute the most representative and splendid one-man-show of Girtin that has been brought together in the last half century.

Girtin, had he not died at the early age of twenty-seven, would unquestionably have been known today as one of the greatest landscape artists England ever produced. What Turner thought of his slightly older contemporary (by whom he was much influenced) is well summed up in his historic *mot*, "If Girtin had lived, I should have starved." This no doubt is the exaggeration of an enthusiast, but when we consider Girtin's years and his achievements, we cannot doubt how formidable a rival he would have been to Turner



Courtesy of Thomas Agnew & Sons, London
"ROMAN RUINS" BY THOMAS GIRTIN (1773-1802) IN THE EXHIBITION OF FORTY-SIX WATER-COLORS BY THIS MASTER WHICH FORMS THE MOST REPRESENTATIVE SHOWING OF THE WORK OF THIS ARTIST IN THE LAST FIFTY YEARS

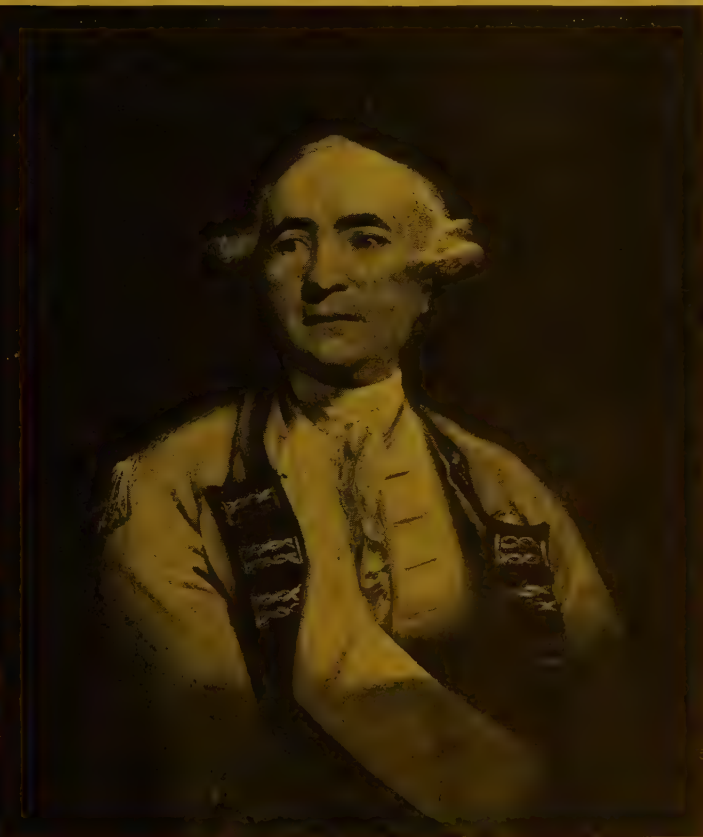
had he been spared to practise longer and in oils as well as in water-color. During the years when they were working together in Yorkshire we feel that Turner owed more to Girtin than Girtin ever owed to Turner, and it is interesting at Agnew's to turn from the Girtins and look at Turner's *Cader Idris* and *Scarborough Castle*, both painted in 1802, the year in which Girtin died. Unbiased criticism must acknowledge that at this time Girtin was the greater artist of the two, and there are certain qualities in which Girtin, despite his youth, has retained the advantage. Romantic and attractive as these Turner compositions are, they have not that touch of austere majesty which hall-marks the best work of Girtin. In his water-color there is invariably a note of exquisite refinement, a perfection of taste which Turner—to be candid—often lacked. Of Turner's supremacy in the realm of prismatic color there is no need to speak, and of his unique achievement in creating radiant ærial structures in ethereal hues we have many lovely reminders at Agnew's, notably *The Valley of St. Gothard*, 1838, and *The Seelisburg, Lake of Lucerne*, 1842. But while the color magic of Turner may sweep us off our feet, in his work we are often conscious of a certain artificiality we never get in the water-colors of Girtin.

In addition to these Girtins and some twenty water-colors by Turner, the exhibition at Agnew's also contains some admirable works by Gainsborough, J. R. Cozens, David Cox, De Wint and Rowlandson. There is also a modern room which contains water-colors by Wilson Steer, Walter Russell, D. Y. Cameron, C. J.



Courtesy of E. J. Van Wisselingh & Co., Amsterdam
"LES DEUX SŒURS," BY PABLO PICASSO

These views of places—begun to satisfy their owner's pride of possession—played a great part in our early landscape art, and the prevalence of "park scenes" among these early water-colors is thus accounted for. Thomas Collier (1840-1892) at the other end of the chronological scale, made his reputation as a painter of commons and downlands, and his wide airy spaces show how little influence the landowner had on landscape painting toward the end of the nineteenth century. The period "From Paul Sandby to Tom Collier" traces the emancipation of the water-colorist.



Courtesy of Barbizon House, London
"GENERAL SIR FREDERICK HALDIMAND," BY REYNOLDS



Courtesy of E. J. Van Wisselingh & Co., Amsterdam
"LA FEMME AUX GANTS," BY GUSTAVE COURBET



Courtesy of L. Micbon

CHINESE BUCKLE OF THE HAN PERIOD

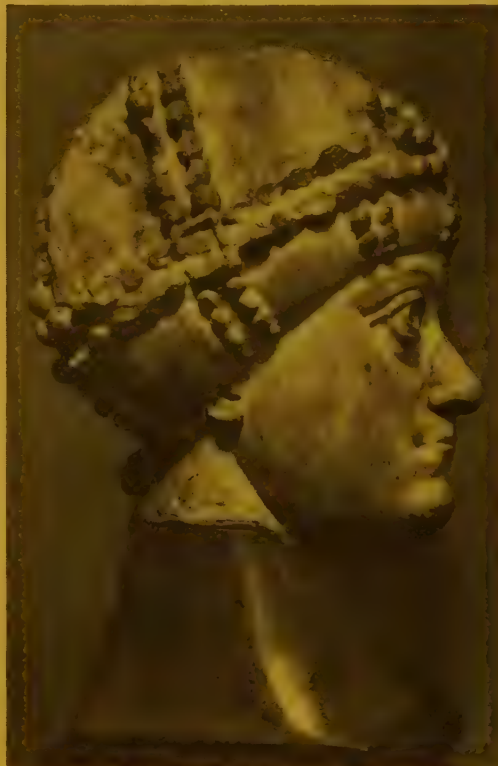
from a visit to the Lake Country. This was purchased from the artist by George IV when Prince of Wales and by him presented to Mrs. Fitzherbert. The second picture, now entitled *Landscape with Peasants*, has also been called *Scene near Bath* and *Romantic Landscape with Bath in the Distance*, but this also is an imaginary composition possibly dating from about the same time. Other notable works in the same exhibition are a particularly beautiful silvery Richard Wilson, *The Valley of the Severn*, and *Loch Etive* by George Vincent, one of the best of the minor painters of the Norwich School.

AMSTERDAM. Throughout this month (May) an exceptionally important exhibition of modern French painting will be on view in the galleries of Messrs. E. J. Van Wisselingh & Co., 78-80 Rokin. It might well be described as a "Century of French Painting" for it includes nearly all the most famous artists between 1830 and 1930, and most of them are represented by picked examples. Among the earlier works attention may be called to two beautiful Corots, *The Cathedral of Mantes*, and *The Old Bridge, Mantes*, Courbet is represented by a splendid portrait, *La Femme aux Gants*, as well as *La Plage de Deauville*, Daumier's *Tête d'Homme*, a Daubigny and several good examples of Boudin and Jongkind prepare the way for the Impressionist group. These include three paintings by Manet, the *Two Dancers* and a *Race Course Scene* by Degas, a beautiful group of landscapes and river scenes by Sisley, Monet's *Falaise de Pourville*, Pissarro's *Au Bords de l'Oise*, Berthe Morisot's *La Nourrice* and a magnificent Renoir, *La Baigneuse Blonde*. Flowerpieces by Fantin-Latour, paintings by Odilon Redon, Toulouse-Lautrec and Seurat bring us to the two great masters of Post-Impressionism, Cézanne represented by his *Deux Baigneurs* and *Le Vase de Jardin*, and Gauguin by his *Brittany*. The living artists of France are represented with equal wealth and discretion. By Matisse we have *La Plage d'Etretat* and *Le Canapé Rouge*, by Picasso that very beautiful figure composition, *Les Deux Soeurs*; Derain is seen at his best in *Le Jeune Homme au Chapeau*, and the decorative design of

GAINSBOROUGH is represented by two recently rediscovered paintings in an exhibition of old English landscapes at the Arthur Tooth Galleries in Bond Street. Both are more or less imaginary landscapes, containing reminiscences of things seen rather than a view of an actual place. The one entitled *Morning* was painted in 1783 after Gainsborough's return

Braque is well displayed in his *Nature Morte à la Guitare*. Raoul Dufy, Dufresne, Marie Laurencin, Lurçat, Modigliani, Dunoyer de Segonzac and Utrillo are also well represented in this exhibition which manifests both the vigor and accomplishment of contemporary French painting and the way in which the old-established firm of Van Wisselingh keeps in touch with the best of the modern movement in art. (The Picasso is reproduced on page 51.)

VISITORS to London who are desirous of seeing the latest and best books on art, architecture and kindred subjects will be interested to hear that the famous firm of Messrs. B. T. Batsford, Ltd., has just opened a new branch at 15 North Audley Street. For a century past the House of Batsford of 94 High Holborn has enjoyed a high reputation both as the publishers of several standard works on architecture and the fine arts, and also as booksellers specializing in both British and foreign publications connected with these subjects, as also decoration and design. The new West End branch of Messrs. Batsford has a handsome Georgian front, designed by Prof. A. E. Richardson, F.S.A., while the well-proportioned interior, in addition to its resources as a book store, has on the first floor a picture-gallery containing a collection of prints, drawings and engravings, including topographical prints and water-colors of the English School.



Byzantine Exhibition, Musée des Arts décoratifs

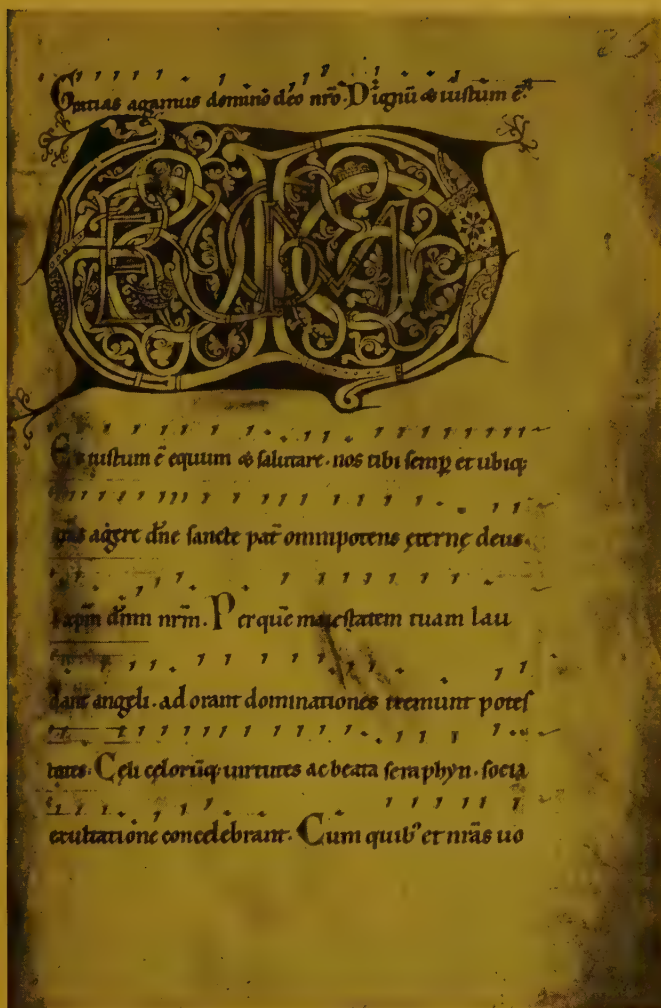
BYZANTINE EMPRESS, CAMONDO COLLECTION

LUCERNE. Messrs. Gilhofer and Ranschburg are now showing in their galleries at 6 Alpenstrasse a fine collection of etchings, engravings and wood-cuts by Old Masters of the fifteenth to the seventeenth centuries. These include early states of Rembrandt etchings, a fine set of engravings and woodcuts by Dürer, and particularly rare and fine engravings and woodcuts by such masters as Baccio Baldini, Jacopo de' Barbari, Burgkmair, Breughel, Cranach, Baldung Grien, Lautensack, Meckenhem, and Wohlgemut. An illustrated catalogue of this collection can be obtained

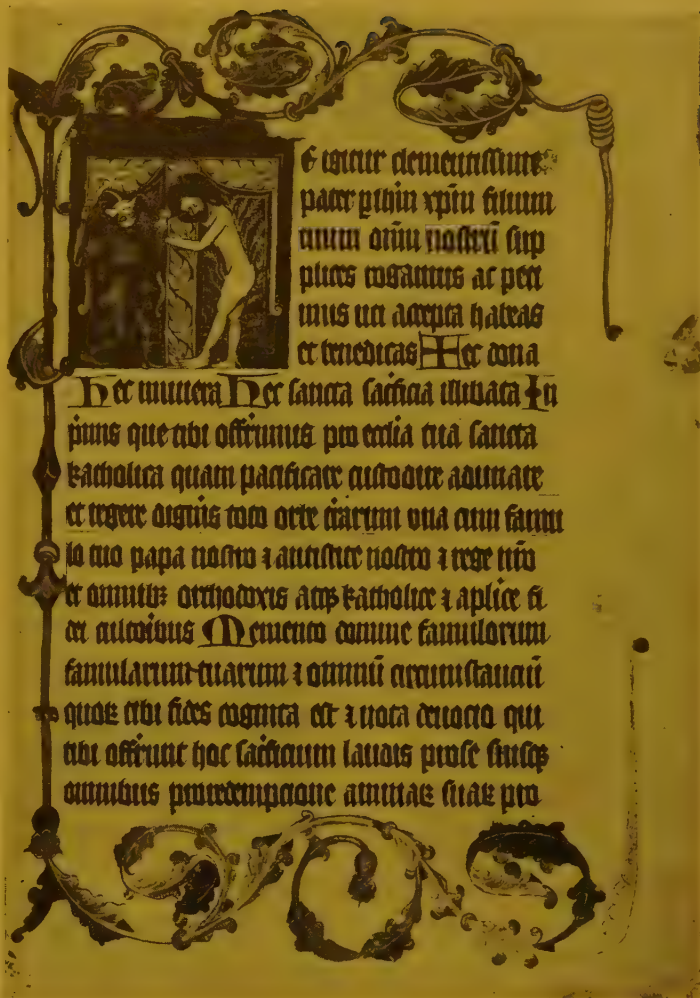


Byzantine Exhibition; courtesy R. Tyler

PART OF CROWN OF RECCESVINTHUS



Courtesy of Emil Hirsch, Munich



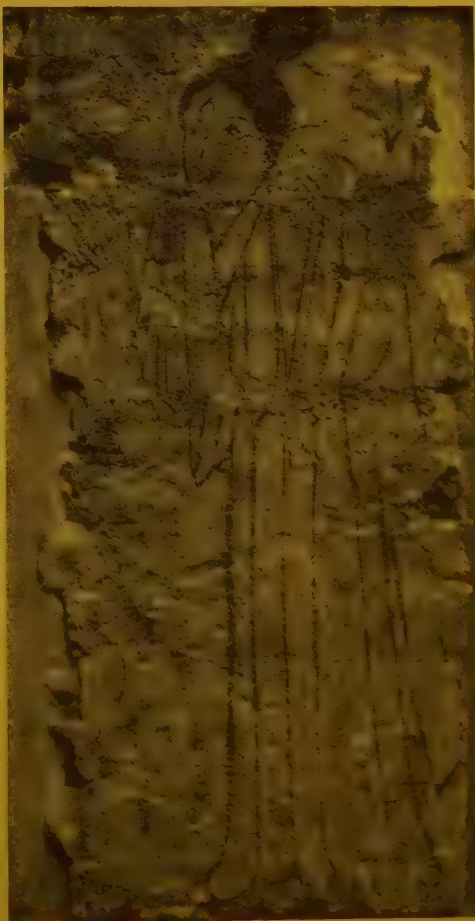
FROM A XII CENTURY IRISH MISSAL AND A XV CENTURY BOHEMIAN MSS. (BELOW) T'ANG TOMB FRESCO OF A RELATIVE OR SERVANT

Courtesy of C. T. Loo, Paris

from the establishment of Messrs. Gilhofer and Ranschburg.—FRANK RUTTER.

REYNOLDS' portrait of General Sir Frederick Haldimand, K.C.B., the Governor-General of Canada from 1778 to 1785, is one of the interesting canvases shown by Barbizon House in Cavendish Square. The picture comes from the family for whom it was painted in 1778, possibly at the time the subject was about to take up his new duties across the ocean. The picture is mentioned in Leslie and Tom Taylor's *Life and Times of Sir Joshua Reynolds* (page 228) and in Graves and Cronin's *Sir Joshua Reynolds* (page 413). The picture is painted in Reynolds' vivacious manner and shows a man of ruddy complexion with silver gray hair wearing a scarlet coat with dark blue facings and gold braid. Across his buff-colored vest is the ribbon of a Knight of the Bath.—H. C.

PARIS. The unusual Chinese buckle of the Han period (206 B.C.—221 A.D.) which is shown opposite is from the collection of L. Michon, who has recently moved his establishment from the rue des Pyramides to 156 Boulevard Haussmann. This buckle, which is the result of Scythian influence engrafted on the native Chinese manner, shows an ibex attacked by a



dragon who is in turn beset by four salamanders. The research and excavations of many years have enabled us to follow the course of the nomadic Scythians across Central Asia from the Black and Caspian Seas as far as the frontiers of China. Their influence on the Chinese was considerable and the buckle illustrated is a rare and remarkable example of this. The rugged simplicity of the preceding Chou style in its handling of the animal motif, has given way to a much more elaborate and involved treatment, very similar to that of the plaques, buckles and horse trappings which form the principal expression of Scythian art. It is, however, much more dexterous, more elegant than anything the Scythians were able to produce.

ONE of the very few Chinese frescoes of the T'ang period in existence is now on view at Mr. C. T. Loo's gallery. Fresco was as important a part of the Chinese painter's art as the hanging and rolling pictures on silk. It was calculated that in Ch'eng-tu, capital of Ssuehuan under the T'ang dynasty, there were originally over eight thousand rooms containing frescoes. But so fragile is wall painting that very few have survived. These walls on view at Mr. Loo's are

about three and a half feet high. The colors are green, black and red. They are not Buddhistic paintings—they were taken from the walls of a tomb and were designed for purely ritualistic purposes. Like the terra cotta figurines found in ancient Chinese tombs (particularly in the province of Honan), they represent friends, relatives or servants of the dead.

Chinese painting always makes Western art seem heavy and congested. Simple as these frescoes are, they illustrate the ebb and flow of the famous Chinese "line." In all arts that depend on the hand, habit is the secret of skill. "Work with the hands, not with the head," is good advice for the painter as well as for the pianist. It cannot be repeated too often that the firmness, fluency and flexibility of Chinese draughtsmanship was due to the long practice Chinese artists acquired through their every-day writing, which was a form of painting. Will a civilization based on the typewriter and the dictaphone ever produce such exquisite technique?

MAY and June, always red letter months in the Parisian art lover's calendar, are more crowded than ever this year. The International Colonial exhibition (mentioned in this department last month) includes many interesting examples of antique art and modern architecture. The building shown here, that of the Italian Government, will house the fifty-two Greek sculptures (or reproductions of them) which the Italian Government has excavated in Libya since 1911. These were mentioned at greater length last month. The eighteenth century is well represented with an exhaustive exhibition of Fragonard's drawings at Messrs. Jacques Seligmann opening, May 11, and with the unusual exhibition of seventeenth and eighteenth century masterpieces of French painting from the provincial museums, which opened at the Musée de l'Orangerie on April 18, and continues open until the end of May. It will be followed by a Claude Monet exhibition in June, and a Degas exhibition in July, also at the Orangerie. It was a brilliant idea of M. Jean Robiquet, curator of the Carnavalet, to organize this exhibition of masterpieces from provincial museums at the very moment when the Paris season is at its height and the tourist season just beginning, for both Americans and Parisians are inclined to neglect the many beautiful paintings that lie buried away in places like Rouen, Rennes, Le Havre and Nantes. Among these Cinderella pictures, enjoying their first taste of metropolitan popularity, one of the best known to connoisseurs is a Boucher from the Tours Museum, *Apollo Visiting a Nymph*, painted in 1750, which came originally from the Château de Chanteloup. There are in all seventy pictures on view, including twenty-nine portraits. Rouen contributes a *Baigneuse* by Lancret, Orléans another Boucher, *Le Pigeonnier*, but Fragonard predominates with *La Lavandière* from Amiens, *La Laveuse* from Rouen, the *Villa d'Este* from Orléans, and a sketch for a ceiling from Quimper. Le Mans contributes a *Chasse de Diane* by Lesueur, from Caen comes Tourmire's *Portrait of Pontchartrain*, from Nantes, Nattier's *La Camargo*, and a *Jeune Seigneur* painted by Laurent Fauchier.

THE Byzantine exhibition to open the end of May at the Musée des Arts décoratifs (succeeding the comprehensive Toulouse-Lautrec exhibition, discussed last month) is the first international exhibition of Byzantine art ever held. The Byzantine treasures of French museums, libraries and churches would have made a magnificent showing by themselves; they have never been gathered together before and few people other than specialists realize how numerous and splendid they are. But in addition to these, there will be many objects lent from Germany, Italy, England, Greece, Spain, Hungary, Austria and the United States. It may be possible to include

some of the wonderful work of the Byzantine painters who are now recognized as spiritual ancestors of the Italian primitives. Even in painting it was the Greek and not the Latin who gave the first profound creative impetus to modern art.

Simultaneously in May and June an exhibition of the neglected Portuguese Primitives will be on view at the Musée de Jeu de Paume, including works by the master of the primitive school, Nuno Gonçalves. Tapestries of Portugal's most interesting historical period, the sixteenth century, will be shown as well. Messrs. Vignier in June will show an exhibition of their wonderful collection of Chinese paintings including a precious work of the famous T'ang artist, Yen Li Pen, called "The Color Magician," and superb examples of the work of Chao Meng Fu (Tzu-ang), the great painter of the Mongol Yuan dynasty.

The Boldini exhibition opens May 4 at Messrs. Charpentier. It is under the auspices of the Italian ambassador and the Duke of Lodi and is made up of paintings from private collections in France and Italy. In June, Charpentier will hold an exhibition of Philip de Laszlo's works.—HELEN McCLOY. (A calendar of Paris exhibitions appears on page 90.)

MUNICH. The building that formerly housed the Italian Embassy in the Karolinenplatz is now occupied by Emil Hirsch, dealer in old books and manuscripts, prints and drawings. The wealth of early material in Munich is astounding; products of the eighteenth century are mentioned with a deprecatory, apologetic air; the seventeenth century is a little florid; the sixteenth century the beginning of degeneration; the fifteenth is undeniably interesting; the fourteenth—ah! there we have something entirely worth while. But, to arouse really passionate enthusiasm in the breast of a Munich connoisseur, and among this class I include all the dealers I have met, nothing later than the thirteenth or twelfth centuries will suffice. Mr. Hirsch has issued a catalogue in English which contains no fewer than nine manuscripts of the fourteenth century, three of the thirteenth, five of the twelfth, and one assigned to the end of the tenth, or the beginning of the eleventh. There is an excessively rare manuscript, written on the Continent by an Irishman, dated 1082, and a book on fencing and wrestling, dated 1508, where one of the chapters on the long sword has a most amusing illustration of two combatants, one of whom has so far forgotten himself as to tuck his opponent under his arm and use his knightly weapon much as Father handles the Slipper. A second catalogue issued by Mr. Hirsch, with notes in English, comprises *Rare and Valuable Books of Past Times*, and, with many reproductions of woodcuts and typography, contains a mine of valuable bibliographical information. Pages from two of Mr. Hirsch's manuscripts (Irish and Bohemian) are reproduced on page 53.—CELIA WOODWARD.



Italian Building, International Colonial Exhibition at Vincennes
A RECONSTRUCTION OF SEPTIMIUS SEVERUS' LIBYAN PALACE

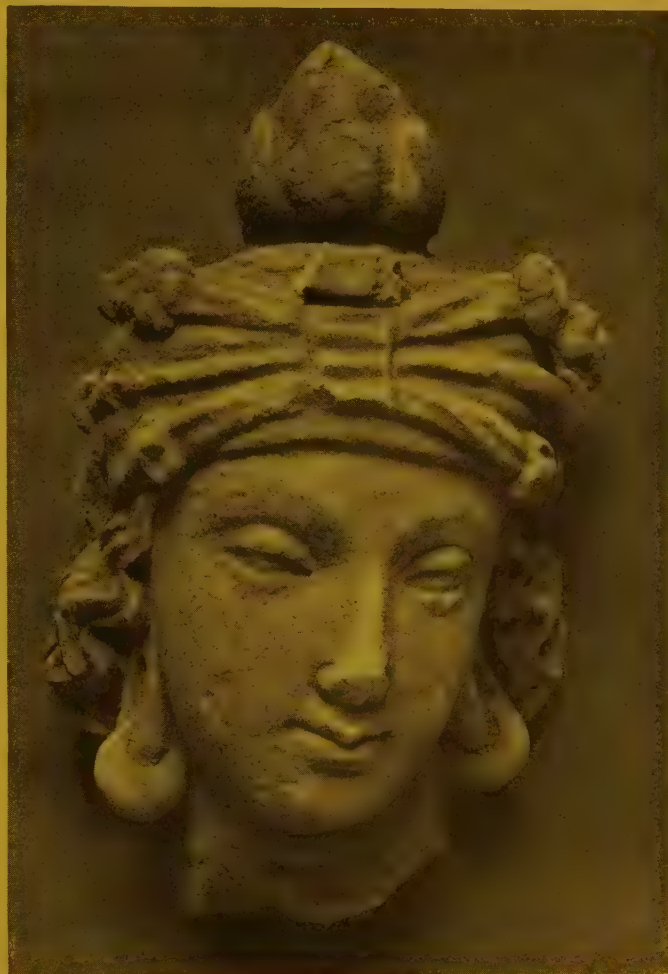
buildings and palaces here and in other German cities. The National Gallery opened on March 13 a new Schinkel Museum in the former Prinzessinnen Palace, which is connected to the former Kronprinzen Palace—where the modern part of the National Gallery is contained. The Schinkel Museum not only exhibits designs of buildings which were erected, but also his unexecuted plans. There are, furthermore, paintings of the Romantic type and designs for sculptures.—DORA LANDAU. (Some of the work of Schinkel is discussed in our *Traveler's Note Book* on "Romantic Potsdam" in this issue.—Ed.)

BERLIN. On March 13 Berlin celebrated the 150th anniversary of the birth of one of her most important architects, Karl Friedrich Schinkel (1781-1841), who erected the "Old Museums," the "Great Berlin Schauspielhaus," the "Chief-Guard-House" Unter den Linden, and many other

Exhibitions

A NEW link in the history of early Iranian plastic art is established by the recently discovered group of sculptures in stucco which were brought back from the Afghan border last summer by M. André Malraux, whose expedition was arranged by the French publishing house, the *Nouvelle Revue Française*. These stuccos, some ninety heads and a few figures, have been exhibited in Paris and were seen last month in New York at the Stora Galleries at 670 Fifth Avenue. These new finds, whose beauty is such that they have sufficient claim to importance on that ground alone, are not to be considered as simply another group of Greco-Buddhist figures with which we are by this time fairly familiar. The marked Hellenistic influence in all of this art is, it is true, present here, but more important, and more interesting, is the evidence of a stylistic affinity with the early Greek manner, while the resemblance in other instances to Gothic sculpture is as startling as it is inexplicable.

The eminent authority, Mr. J. Strzygowsky, in his description of the collection, expresses his pleasure at being placed in the possession of fresh elements through these excavations. "These elements belong to a period in which North-Eastern Iran (which must not be confused with Persia in the South) abandoned its hitherto anti-naturalistic art and, under the influence of Hellenistic art and of Buddhism, entered upon the representation of the human form. . . . These works differ fundamentally from the blackstone products of Gandhara art, which flourished on the borders of India and imitated the Hellenistic forms without first submitting them to a thorough transformation. In Iran proper, the lessons obtainable from the art centers where human representation was already current (Hellenistic and Buddhist arts), were taken to heart and living, autochthonal forces created a new art, in keeping with the permanent features of Iran's geographical position and its material and psychological resources." Mr. Strzygowsky believes that they belong to the same period as the Gandhara blackstone monuments, that is from about the first century A.D. to the fifth, although for the moment he does not wish to be dogmatic concerning dates. The material, stucco, is that which was always used in the Tarim Valley for the modeling of the human form. The technique required a remarkable degree of skill, as the soft material, mixed with straw, had to be handled with exceptional speed before hardening. Stucco was, to these artists, what marble was to the Greeks, and the skill they attained in using it, says Mr. Strzygowsky, defies the imagination.



Courtesy of the Stora Galleries

IRANIAN HEAD OF A LAY-WORSHIPPER, RECENTLY EXCAVATED

THE Kleeman-Thorman Galleries, 575 Madison Avenue, are holding their most important exhibition of the year this month, showing about twenty-five wash drawings and monotypes of Albert Sterner. They are a fine group, which represent a year's work of the artist. Whatever the psychological interest in his work there is always in Albert Sterner's drawing a well defined composition and a clear relationship in the various figures of the composition.

There is real substance in some of these pictures which takes them far out of the field of his illustrative work. *Eternal Mother*, a compositional sketch for an etching, is full of feeling, and particularly interesting are two wash drawing sketches for the *Amour Mort*. This is one of his finest prints, the lovely outstretched form of a girl beside whom grieves a Pierrot completely spiritualized in his sorrow. *The Abyss* is considered one of the best pieces of work in the exhibition which includes several monotypes in considerably lighter mood. One called *Park Bench* is an amusing study of a sailor, a tramp and a girl, and the picture called *Auction* will cause many a frequenter of neighboring auction rooms to smile reminiscently.

MARCEL VERTÈS, whose work was shown recently at the Chambrun Galleries, 556 Madison Avenue, has looked at post-war Paris in the Montmartre sector and in a very gay and Parisian manner has set down the innumerable types which fight their battles out in this vicinity. The rhythm of the jazz band

beats in the blood of all the people he depicts, and evokes surprising reactions. Paul Morand writes the foreword to the catalogue of these water colors and drawings in which he compares Vertès to Hogarth and Cruikshank. There is satire in Vertès' work surely but it is in the manner of one who is indulgent toward humanity, never tragic about it.

He is known for his pictures of circus performers who hide under the appearance of ease and joy the strain in which they work. Vertès betrays a strong feeling of restlessness which has not been confined to Paris in the last decade. He is amusing and not without wisdom.

WILLIAM MEYEROWITZ has held, during part of April at the Barbizon-Plaza Art Galleries, an exhibition of paintings and etchings which was both interesting and comprehensive. Very personal in his manner of painting, this artist has achieved much lightness and gaiety in many of these pictures. One called *Orchard* and another *From my Garden* show his delight in matters horticultural, the fresh green quality of spring color (Continued on page 64)

Auction Sales

MUNICH. The most important sale of the European season will be the dispersal of the collection of the late Marzell von Nemes which will take place here June 16-19 under the direction of Messrs. Paul Cassirer, Hugo Helbing and Mensing & Son. A discussion of the collection was begun in this department last month, the sculpture and textiles being especially mentioned.

The paintings range from Primitives to Moderns. The Sienese and Umbrian Schools are anonymously represented, but the Florentine School boasts very important names. The Zenobio Macchiavelli and the Andrea Verrocchio from the Spiridon collection will doubtless inspire keen competition. Authentic works by Verrocchio are very rare; the Louvre and the National Gallery in London have none, and the *Madonna and Child* in the Metropolitan Museum is only "attributed to." There are examples by Taddeo Gaddi, c. 1300-1366 (two panels with saints); Fra Angelico, 1397-1455 (an exquisite *Adoration*); Paolo Uccello, 1397-1475; Neri di Bicci, 1419-1491; Nardo di Cione, brother of the better known Orcagna; and Jacopo del Sellaio, c. 1462-1493 (a very striking composition with numerous figures).

Fine examples by the great Venetian masters explain the universal appeal of this richly decorative school; the *Doge Loredano* by Giovanni Bellini will doubtless attract as much attention as it did in the Spiridon sale in Berlin; no less than four Titians appear; a *Venetian Procurator* with a rich red velvet robe; a portrait of Duke Federico Gonzago; the *Venus with Mirror* formerly exhibited in the Pinakothek, and a supremely beautiful *Danäe*, well-known to collectors. Two male portraits by Tintoretto have small landscapes in the background; and there are charming paintings by Lorenzo Lotto and Sebastiano del Piombo. The *Banquet* by Guardi is fellow to the *Concert* in the permanent collection of the Pinakothek. Oddly enough, although Nemes is always credited with the "establishing" of El Greco

in Europe, there is only one of his paintings in the collection, the *Angelic Choir*, showing a group of angel musicians.

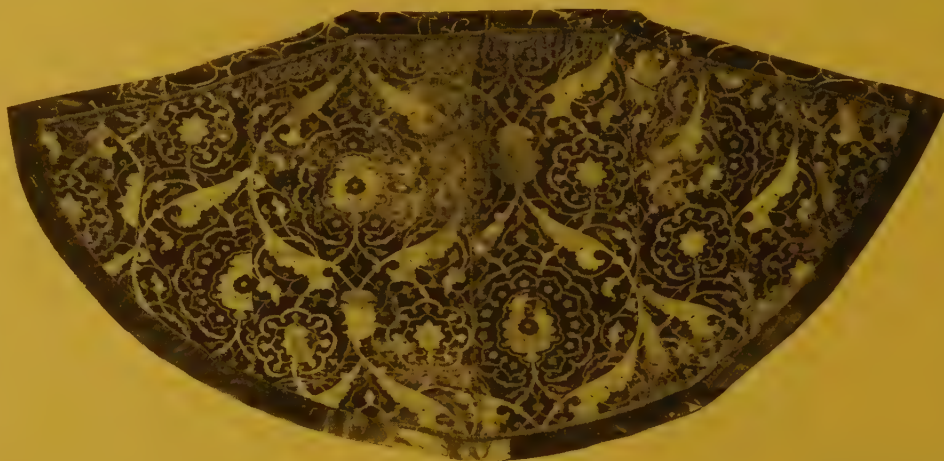
A number of Augsburg Primitives form the groundwork of the German section, in which are also works by Michael Wohlgemuth and his famous pupil, Albrecht Dürer, and a group of paintings by Lucas Cranach the Elder, of which the most interesting is a *Man in a Beret*, strikingly similar to one of the three figures in the *Princes of Saxony* in the Hamburg Museum collection.

The Dutch School is amply represented by Jan Provost, Joos Van Cleef, Thomas de Keyser, Jan Fyt, Peter Paul Rubens, Jakob Jordaens, Adrian Van Ostade,

Rembrandt Van Rijn (*Fabius Maximus outside the Walls of Suessa* [reproduced in this department last month] and *Saskia as Minerva*) and Pieter de Hooch. Naturally it is not possible to give even an outline of the range of paintings, of which the Italian section is being catalogued by Professor Venturi of the Turin University, the remainder under the direction of Dr. Friedländer. There are canvases by Raeburn, Hoppner and Romney; Watteau, Pater, Huet, Renoir, Sisley, Degas, Fantin-Latour and Courbet. It is obvious that years of skillful weeding-out and refining have been required to attain the present high standard.

The furniture is all practical; much of the French eighteenth century, with Aubusson covers; a great quantity of chairs of the seventeenth century and earlier, upholstered in precious fabrics. In the collector's own bedroom which is, rather surprisingly, Empire, is an easy chair upholstered in Gothic velvet.

An interesting collection of early Persian pottery and Italian majolica fills the role of "ornaments," and there is a safe nearly full of Limoges enamels in gold and brilliant colors. Curiously enough I saw nothing Chinese. The whole dwelling is strongly imbued with a purely personal taste. His whole personality was very unusual. It is not easy to develop from an obscure coal merchant in



Nemes Photographs Courtesy Cassirer; Helbing; Mensing

(ABOVE) RARE XV CENTURY VENETIAN COPE, RED AND GOLD. (BELOW) ITALIAN BROCADE CHASUBLE WITH ORPHEY FROM THE NETHERLANDS

Hungary into an internationally established collector-dealer, possessed of works of art whose value is difficult to estimate. His flair and intuition are a byword among all with whom he came into contact. It is said that if there were doubt over the authenticity of anything in an auction sale the dealers would watch Nemes and take their cue from him. If he bid, good enough! It was genuine.

He had various homes, but in No. 10 Leopoldstrasse his finest possessions were brought together. These things are to form the material for the first sale, which is to take place in June. The remainder, which includes the beautiful "furnishings" of his house on the Starnberger See, a valuable small reference library, and, presumably, the two hundred odd paintings by modern Hungarian masters which are now on loan in the Budapest Museum, will be sold in October and at a later date not yet specified. And so will conclude the spectacular, lengthy series of Nemes sales.—C.W.

PARIS. The Homberg sale which Me. Lair Dubreuil is conducting, June 3, 4 and 5, is the most important of the new season. One piece alone, a remarkable Gothic tapestry, might easily bring a million francs, so the total will be enormous. The Homberg collection includes the famous Boucher, *The Water Mill*, painted in 1769, which formerly belonged to various members of the Rothschild family. There are also signed gouaches by Huet, drawings by Hubert Robert, paintings by Boilly and Corneille de Lyon, and a famous Fragonard, *The Approach of the Storm*, belonging at various times to the Baron de Beurnonville, M. Laperlier and M. J. M. Levy, and mentioned in the works on Fragonard by Roger Portalis and Pierre de Nolhac. There are two paintings of dancers by Schall, which are certain to bring a high price, and a Hoppner from the Ripon collection entitled *Young Woman Drawing*. There is eighteenth century furniture signed with such historic names as Montigny and Dubois.

This daintily sophisticated art of "tea-cup times" dominates the Spring sales. A delicious pastel by Boucher, which figured in the famous exhibition of A Hundred Pastels in Paris in 1908, is the most interesting object in the Madame X collection which Me. Lair Dubreuil will sell May 28th. The intensely French face with the *fin sourire* which Boucher gave to all his women here represents his own



Nemes Sale

MEISSEN "KRINOLINE" GROUP OF WHICH NO OTHER IS KNOWN



Courtesy of Me. Lair Dubreuil

GOTHIC TAPESTRY IN THE OCTAVE HOMBERG COLLECTION

daughter, wife of another painter, Baudoin. This collection includes gouaches by Louis Moreau, Olivier Le May and Mangin.

Yet another art of that brilliant, brittle age appears in the Bernard-Franck sale which Mes. Lair Dubreuil and Henri Baudoin are conducting jointly on May 20, 21 and 22. This time it is the fine enamel, ivory, lacquer, porcelain and tortoiseshell which the eighteenth century lavished on fans, watches, miniatures and the innumerable little boxes and bottles it used for snuff, bonbons, perfume and patches. There are several miniatures, among them two charming examples of J. B. Isabey's work.—H. McC.

BERLIN. The sale of the famous Stroganoff collection of Leningrad, already mentioned in this department in March and April, will take place at Rudolph Lepke's on May 12 and 13. The objects to be sold have arrived in Berlin and it was possible

to make an examination of them while the photographers were at work. It was obvious that only rare works of the fine and applied arts were in evidence. Among the paintings the most important are possibly those by Van Dyck. There is the splendid portrait of Burgomaster Nicolas Rockox (1560-1640) which was painted shortly before Van Dyck's trip to Italy in 1621. A replica of this picture belongs to Mrs. Henry Barton Jacobs, of Baltimore. Rockox is seated to the left of a table on which is an antique bust of Jupiter (which he purchased in 1621); there is a dark red curtain in the background. A second Van Dyck is the portrait of Balthazarine van Linick, wife of Mynher van den Heetvelde, also painted about 1621 and executed on wood. It shows her sitting before a red curtain with her little girl on her knee. The arrangement is very similar to that of the Rockox portrait though it is not a pendant to it, and these two paintings have long been associated with each other, having as early as the eighteenth century been sold at auctions together. Another Van Dyck in the Stroganoff collection is the portrait of Jean Malderus, Bishop of Antwerp, painted in 1628 and a fourth is a portrait of an unknown man.

Rembrandt is represented by *Christ and the Samaritan Woman*, signed and dated 1659. Andrea del Sarto's attractive tondo of the Holy Family, Greuze's portrait of a young member of the Stroganoff family, Boucher's *Toilet of Venus* and *Triumph of Venus*, Natoire's *Cupid Sharpening*



Nemes Sale

"MADONNA," BY VERROCCHIO, FORMERLY SPIRIDON COLLECTION

his *Arrow*, two paintings by Vigée-Lebrun, Romney's portrait of Lady Woronzoff with her daughter, Poussin's *Rest on the Flight into Egypt* and *Festival of Bacchus* and two harbor scenes by Claude Lorrain were noted among the more important paintings to be sold.

Reproduced on page 59 is a marble-topped table by Carlin, with lacquer inlay and fine bronze mountings; there is a writing table by Saunier, a lacquer cabinet by Boudin, two commodes by Delorme, two little tables of brass inlaid with tin by Weissweiler, a fine mahogany writing table by Roentgen and a writing-table by Birkel among the very large number of signed pieces in this collection. Four marble and bronze chandeliers by Clédion were made at the order of Alexander Stroganoff. Other sculpture has already been mentioned in previous accounts of this sale.

Engravings and drawings by old masters from the collection of Count R. de V. are to be sold by Hollstein and Puppel on May 4-6. Dürer, Rembrandt, Leyden and Schongauer are well represented. Among the Dürers is the rare *St. George on Horseback*. By Rembrandt is *La Petite Tombe* and *Jan Lutma the Elder*, both in the second state. Schongauer is represented by a series of the Passion and a beautiful *Angel of the Annunciation*. Nearly all the engravings of Canaletto are included. A large collection of drawings of the Dutch, French and Italian schools contains a number of eminent names and rare examples.

The collection of French furniture, Italian Renaissance bronzes, Gothic sculpture, Limoges enamels, etc., belonging to Count Rantzau-Noer of Vienna will be sold by Paul Graupe and Hermann Ball at the end of this month. Signed pieces by Dubois, Carlin, and others, and bronzes by Giovanni da Bologna and Ricci will make the sale an interesting one.—D. L.

LONDON. Seldom has there been a sale in which historical, artistic and literary interests were more strongly present than in the dispersal at Sotheby's last month of the late John Pepys Cockerell's well-known collection of relics of Samuel Pepys, the

famous diarist. The outstanding piece, perhaps, was the superb silver-gilt porringer and salver, each engraved with the arms of Samuel Pepys and, according to family tradition, presented to the diarist by King Charles II. This two-handled covered cup was made in London 1671 and has the maker's mark P. I. with two escallops between; it is 6 inches high, $8\frac{3}{4}$ inches wide and weighs thirty ounces. This brought \$7,500 from Crichton & Company. The salver, of tazza form on plain spool-shaped foot, is $12\frac{1}{2}$ inches in diameter and weighs 31 ounces, 17 dwt. It has the maker's mark I. C. in dotted circle, and is a little later than the porringer. The date, London 1678, is very important because since Pepys discontinued his diary on the 31st May 1669, this porringer and salver was probably presented to him *after* that date. Had they been given to him earlier it is well-nigh certain that some mention of this splendid present would have been made. The salver brought \$4,500. Another very interesting item was the gaming table which King James II gave to Pepys. This table (24 by 21 inches) for chess or backgammon is made of many fine woods and ivory and beautifully inlaid with designs in parqueterie. A set of contemporary chessmen in white and green tinted ivory, and a set of draughtsmen in white and blue-tinted ivory were also sold with the table, which brought \$2,350. Among the paintings in this collection were portraits by Sir Godfrey Kneller, of Pepys himself (brought \$8,750), of his nephew and heir, John Jackson, and of James II (brought \$4,000). The books from Pepys' library included a *Nautical Almanack* on vellum, c. 1500 (which Pepys believed had once belonged to King Henry VIII), the diarist's official Letter-Book, 1662-1679 (containing unpublished autograph shorthand material), and also private correspondence and papers among which were autograph letters of Pepys, Evelyn, Newton, Kneller and other celebrities of the period. The four volumes which made up this material, including one hundred autograph pages, were purchased by Mr. Gabriel Wells for \$8,000. There were over six hundred letters and documents in the volumes purchased by Mr. Wells.—F. R.



Nemes Sale

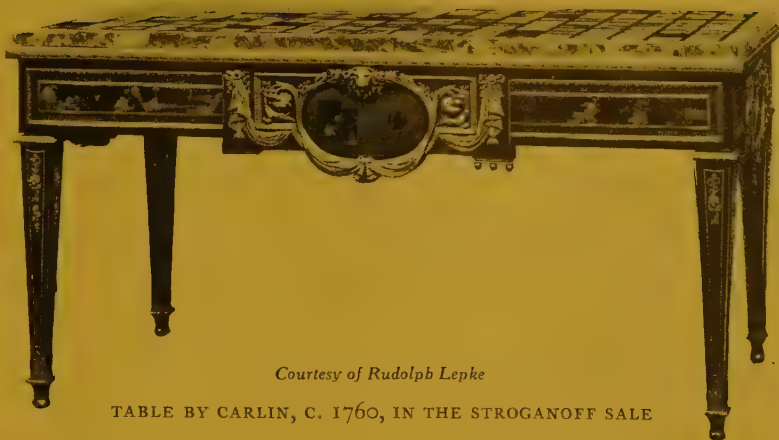
"MAN WITH A BERET," BY LUCAS CRANACH THE ELDER

NEW YORK. The carved mahogany sofa and the dressing bureau shown here are the work of Samuel McIntire of Salem and are part of an unusually fine collection of American furniture brought together by Benjamin Flayderman of Boston and dispersed on April 17 and 18 at the American Art Association Anderson Galleries. Unfortunately this sale occurs too late for the inclusion of a report of purchasers and prices, but the pieces shown are worthy of discussion for their own sake. The sofa may well be called one of McIntire's masterpieces and is the only one of its kind known. It has an unusually wide carved and scrolled cresting rail with a superbly carved basket of fruit in the center. An interesting feature is the grapevine carving, which is identical with carvings on the porch of the Assembly House in Salem, Mass., designed and built by McIntire.

The dressing bureau and mirror with its lyre-shaped supports is in the Sheraton style and is a delightfully designed piece, with its carved wheat sheaves on a punch ground adorning the corner pilasters that flank the smaller drawers.

The paneled room by McIntire from the Putnam-Hanson house in Salem, mentioned in this department last month, is an unusually important item in the sale, which also includes a mantel removed from McIntire's house at 31 Summer Street, Salem, the house in which he died. Another mantel, decorated with gilded sheaves of wheat, was designed by him for a house at 77 Main Street, Peabody, occupied for generations by the Ham family but originally known as the Tufts-Goodridge house.

The work of Goddard and Townsend was also to be found in the Flayderman collection. By the latter is a Chippendale mahogany dressing table which originally belonged to Colonel Nightingale Green of the Revolutionary Army and brother of Governor Green. There is also a blockfront knee-hole desk which belonged to Captain Alexander Parris and has descended in the Parris family direct to the latest owner. It was made in 1770 and bears a portion of Townsend's label. Parris was the architect of St. Paul's Cathedral in Boston. By John Goddard is a desk of cherry with fine patina, made about 1760. A set of six Chippendale mahogany side chairs which once belonged to General Artemas Ward of Massachusetts were part of his household effects at Shrewsbury, Mass., and are of unusual importance and interest.



Courtesy of Rudolph Lepke

TABLE BY CARLIN, C. 1760, IN THE STROGANOFF SALE

all bids, and to sell the total group intact. Mr. Clarke's paintings are very well known, as he was a generous lender to exhibitions; since the opening of the new museum in Philadelphia the majority of his paintings have been on loan. One hundred and sixty-four of the group may be seen there and the remaining eleven are in New

York. A number of institutions have shown an interest in the collection and it is known that Yale and Princeton Universities would like to secure it. Mr. Albert E. Gallatin, who presented New York University with its Gallery of Living Art, has been advocating that Congress acquire the paintings for the nation. All of the early American painters of note are represented, and well represented, in this group, which begins chronologically with the portrait of Richard Bellingham, Governor of Massachusetts, painted by William Read, 1641. This is the first portrait known to have been painted in this country. There are also Henri Couturier's portrait of Oloff Stevens Van Cortlandt, founder of the Van Cortlandt family, and Gerardus Duyckinck's portrait of James de Lancey, Chief Justice and Lieutenant-Governor of New York, painted in 1728. Peter Pelham, the earliest engraver in this country, is represented by a portrait of the artist Smibert, while Smibert himself is seen in portraits of Alexander Garden and William Shirley. Pieter Vanderlyn, Robert Feke, Jeremiah Theus, James Claypole, Robert Edge Pine, Abraham Delanoy are other eighteenth century artists whose names are not so well known to the general public but whose presence is indispensable in a collection which attains the completeness of that formed by Mr. Clarke. Stuart is especially well represented, his most famous picture

being the portrait of George Washington which is known as the "Vaughan portrait" since it was once in the possession of an English family of that name. Mr. Clarke secured it in 1912 from Mr. Joseph Harrison, of Philadelphia, who had bought it from descendants of the original owner. Twenty-eight more Stuarts are in the collection.



SHERATON BUREAU BY MCINTIRE



Courtesy of the American Art Association Anderson Galleries

SOFA BY SAMUEL MCINTIRE IN THE FLAYDERMAN SALE

A Shelf of New Books

TWO EARLY AMERICAN PORTRAIT PAINTERS. BY DANIEL CATTON RICH.

ROBERT FEKE, COLONIAL PORTRAIT PAINTER. By HENRY WILDER FOOTE. Cambridge, Massachusetts, Harvard University Press, 1930. Price, \$7.50.

THE SHARPLES, THEIR PORTRAITS OF GEORGE WASHINGTON AND HIS CONTEMPORARIES. By KATHARINE MCCOOK KNOX. New Haven, Yale University Press, 1930. Price, \$6.00.

THE field of early American painting, which until recently has little engaged the eye of the specialist, is being rapidly explored by a number of antiquarians brave enough to sift the chaff of old diaries, letters and genealogical tables for the small yield of æsthetic wheat. These two studies may be taken as typical and if many authors have the perseverance and clear-headedness of Mr. Foote and Miss Knox, soon all of us will be calling our Fekes and Hesselius and Felix Sharples by their right names.

Mr. Foote's book, the first to be published on Feke, is a triumph of elaborate and painstaking research. No trecento Italian master has ever been reconstructed with more care. Scanty indeed are the facts of the artist's life and works, though the basis for the present study was laid in 1904 by Professor Poland in an important paper read before the Rhode Island Historical Society. From the knowledge contained therein, and his own extended investigation, Mr. Foote has built a solid and almost full-length biography of our foremost painter before Copley, with references to definite years and periods in the artist's life.

Robert Feke was born in Oyster Bay, Long Island, about 1705. It is probable that as a youth he came in contact with the New York school of painting and learned something from such artists as the Duyckincks. His earliest work is an attractive self-portrait showing him as a young man of twenty. After a few years' experience as a sailor, Feke took up portrait-painting and worked in New York and Philadelphia. We find him in Boston in the year 1741 executing the ambitious but somewhat unsuccessful picture of Isaac Royall and his family, a work which reflects the influence of Smibert's famous Berkeley group. In Newport he painted the woman's portrait now in the Rhode Island School of Design, which tradition states was an "ideal" conception of Pamela Andrews, a story which Mr. Foote, usually so cautious, accepts a little too readily. In Philadelphia and later in Boston, Feke was in great demand. While in Philadelphia he painted Benjamin Franklin (a canvas now owned by Harvard), this portrait antedating by ten years the one by Matthew usually referred to as the earliest representation of Franklin. During his second Boston visit, he painted more than twenty of the seventy portraits which Mr. Foote attributes to him and among this group are several which must rank high in the history of colonial achievement. About 1750, after a third visit to Philadelphia, Feke disappears from view; mystery surrounds his death, though there is a strong tradition that he died in Barbadoes, where he may have gone to seek commissions or to regain his health. In the marriage certificates of his daughters in 1767, he is described as "Robert Feke, Mariner, deceased," a curious description, as the author points out, of a man who during his life must have been recognized as one of the foremost painters of the day.

Over half the monograph is taken up by a detailed catalogue of Feke's portraits arranged in an orderly fashion. In each case a genealogical note on the subject is followed by a brief description of the portrait with details of its history, ownership and places where it has been exhibited or reproduced. In fact, Mr. Foote's admirable catalogue suffers only from a paucity of illustrations and the failure of the author to refer in the text even to those shown. Again, a definitive catalogue always gains from being numbered, though the chronological list and extensive index make for ready reference. Throughout there is evidence that the material has been collected over a long space of years, and arranged with a fine eye for the reader's convenience. Of course even in so historical an account, one expects some kind of æsthetic appraisal and the seeker who hopes to find Feke's qualities as a painter clearly set forth may be a little disappointed by the final chapter. Mr. Foote, however, has avoided the bathos of the usual collector and in his monograph has laid the foundations for all future consideration of the artist.

If Feke offered a problem to Mr. Foote, the Sharples must have seemed an enigma to Miss Knox. At least Mr. Foote was dealing with one man, no matter how shadowy, while she found herself face to face with a factory. Briefly the Sharples mystery is this: In Independence Hall, Philadelphia there hangs a group of pastel portraits of our Federal heroes, among them George Washington, Thomas Jefferson and James Monroe to mention only the most famous. Across the Atlantic, in Bristol, England, in the local art gallery, hangs a similar group, augmented

with certain English and French examples. Scattered through America are a number of other portraits, similar in style, among the most popular being the often repeated profile of Washington. In the past *all* of these works have been attributed to James Sharples.

James Sharples, however, was not the only artist in the family. He was the fountain-head and his third wife, Ellen, his two sons and his daughter were the tributaries, all of them skilful draughtsmen. Miss Knox's problem was to part the work of James the elder from the work of his imitators, to distinguish Felix from James the younger, and Rolinda (the daughter) from Ellen, and on the whole she has succeeded. She has been greatly aided by the discovery of an important clue, the diary of Ellen Sharples. From this human and revealing document may be gleaned many vital facts regarding the chronology and movements of this industrious family.

In 1793, the entire five embarked for America, probably with the intention of assembling a collection of portraits of notables which could later be exhibited in England in a semi-public way. Upon landing, the family traveled from place to place in an elaborate coach invented by the father, while he drew pastel portraits at the rate of "\$15 for the profile and \$20 for the full face." Later they settled in Philadelphia and in 1797, after Washington had retired to Mount Vernon, Sharples probably was allowed to draw from life the original portraits of Washington (one in profile, another in three-quarters view) and Martha Washington, which became known in so many replicas. Mrs. Sharples had now begun to work in earnest and it is possible that she, too, drew the President. The



Fig. 31. "Eastern Art," Vol. II
"THE SACRED HORSE," A JAPANESE PEASANT PAINTING

demand for these works was great and soon they were copying the originals and selling their copies. Later in New York, James Sharples achieved success and before 1801, the year in which the whole family went back to England, many of our national figures had been sketched by him.

After the collection had been shown in England, the Sharples decided to return to America and in 1806, after some delay, they again embarked but were turned back, only James, junior, and Felix finally reaching New York. The rest of the family arrived in 1809. This means, as Miss Knox makes clear, that any Sharples pastel executed between 1806 and 1809 cannot have been the work of the father, but must necessarily have been done by one of the talented sons in his manner. Felix migrated to Philadelphia and the South, carrying the Sharples formula with him. James the elder died in New York early in 1811, and his widow with the other son and Rolinda planned to return to England. "The Collection of Original Portraits of Distinguished American Characters" was put up for sale, but it was not sold and most of it, Mrs. Sharples writes, was given to Felix who remained behind. The later history of the collection which the author traces in detail is a fascinating one, for it is this group undoubtedly which today makes up the exhibit at Independence Hall. Felix may, therefore, be held responsible for all of the Sharples portraits which were executed after 1811.

Miss Knox's final summing up of the problem is this: "They all made copies of their own and each other's work," but this generalization is modified by the fact that Rolinda later worked in oil and that James, junior, evolved a portrait style of his own. Both children died some ten years before their mother and upon her death Mrs. Sharples bequeathed her whole collection as well as the funds from her estate to the Bristol Fine Arts Academy.

Much of the monograph is given over to the question of the Washington portraits, and by the author's detailed description considerable light is thrown on attributions. In her concern over this angle, she has somewhat slighted other matters; it would be helpful to know more of Felix Sharples' work and to have it illustrated and commented upon. The Washington portraits, though of historical import, are no more interesting than many others in the group and the pages of small reproductions of Mrs. Sharples' delicate heads in pencil cannot compensate for the omission of certain striking portraits in the Independence Hall collection. In contrast to Mr. Foote's catalogue, Miss Knox's lists, with their double columns and asterisks, are decidedly confusing and incomplete. For instance, in the list of owners, the name is given without the place—surely a vital detail. Nevertheless one is impressed by the author's courage and industry in attacking so involved a problem as that presented by the Sharples pastels and in successfully reducing it to a logical analysis.

The student of American painting may find little to praise in the Sharples tradition. These rather stereotyped profiles, probably made with the help of a pantograph, may seem to some only a cut above the ordinary crayon portrait or silhouette. Yet it must be remembered that the best of the lot (connected by Miss Knox with James the elder) are endowed with a vigor and a sense of style rarely found in works of the period.

A word on both names. Mr. Foote has found, "Feke" spelled in many ways but always pronounced "Fek," in one syllable; Miss Knox corrects the American spelling of "Sharpless" to the English version, "Sharples."

EASTERN ART, Volume II. Edited by LANGDON WARNER and HORACE H. F. JAYNE. Published for the College Art Association, 1930. Price, \$10.00.

THIS publication has been awaited with keen anticipation. It fully satisfies our hopes, for its contributions are all worthy in their respective fields. The volume opens with a eulogy, by the editors, of their lamented colleague, Hamilton Bell—an expression of affection and respect which will strike a responsive chord in his many friends here and abroad.

The Peasant Paintings of Ōtsu, Japan, by Muneyoshi Yanagi. Professor Yanagi, an ardent student of the folk art of Japan and Korea, and a delightful writer in his native language, here presents

an interesting phase of Japanese art peculiar to a certain locality, in a manner at once arresting. His exposition of this form of pictorial art so little known in the Occident and his view of folk art in general should furnish new food for students of art to digest. Those anonymous draughtsmen who dashed off the quaint pictures which are reproduced in large numbers with this article, thought of their humble efforts as a mere means to a livelihood. Through Mr. Yanagi's candid but friendly introduction, these peasant paintings should find many admirers among Westerners.

Kōrai Celadon in America, by Lorraine d'O. Warner. In the Korean pottery of the Kōrai period, one sees the highest development of the potter's art of that peninsular country. These products, chiefly of the pale blue-green glaze variety, some plain and some decorated, are fascinating to those whose tastes run neither to the over-extravagant nor to unconscious simplicity. To the subject Mrs. Warner has devoted many years, and the article is the fruit of her painstaking study. She modestly disclaims any original research on her part; nevertheless, to her we are indebted for the arduous task of bringing together the wealth of material to be seen in America and the assembling of such data as are available at the moment to those who can read Japanese. The abundant illustrations representing various forms and decorations will be of great value to students as well as to collectors of this hitherto much ignored art. *A Note on the Pottery Kilns of the Kōrai Dynasty* by Muneyoshi Yanagi is inserted in the nature of a supplement to Mrs. Warner's paper.

Contemporary Cambodian Art Studied in the Light of its Past Forms, by George Groslier. It is always interesting to trace the influence of the past upon the present, and M. Groslier has here ably set forth his belief that the present architecture of Cambodia and its decorations preserve many of the art-elements indigenous to the soil.

Indian Miniatures in German Museums and Private Collections, by Hermann Goetz. This is an informative article by a well-known authority and surely constitutes "a fit guide to a limited yet charming field of Indian art . . . as represented in German collections."

Early Vaishnava Miniature Paintings from Western India, by W. Norman Brown. The treatise deals with a fifteenth century manuscript, illustrated, from Western India, which Professor Brown considers "of prime importance in the history of painting in India." He offers a scholarly discussion of the miniatures and an interesting and sympathetic account of Krishna, with the legend of whose youth as the Divine Cowherd the text and illustrations are in the main concerned.

Early Indian Architecture, by Ananda K. Coomaraswamy. Under this title, Dr. Coomaraswamy plans to prepare a series of articles, Nos. I and II of which now appear. The former is devoted to Cities and City-gates, etc., and the latter to *Bodhi-gharas* or Tree-temples. In the light of existing reliefs and passages in old literature, the author interprets and reconstructs ancient cities in India and temples of the Bodhi trees. The monographs are highly specialized in form and thoroughly convincing. In *An Illustrated Śvetāmbara Jaina Manuscript of A. D. 1260*, Dr. Coomaraswamy describes briefly an extremely rare palm leaf manuscript.

A Glass Globe of Arghūn, by Nicholas Martinovitch. Professor Martinovitch, because of his attainment in Arabic, is able to correct a mistake in the identification of one "Arghūn" for whom a fourteenth century mosque lamp in the Boston Museum was made.

The editors, as well as the College Art Association, are to be congratulated for bringing out this praiseworthy annual devoted to the art of the Orient.—KOJIRO TOMITA.

THE MEANING OF ART. By A. PHILIP McMAHON. *W. W. Norton & Co., New York, 1930. Price, \$3.00.*

THE ART SPIRIT. By ROBERT HENRI, compiled by MARGERY RYERSON. *J. B. Lippincott Co., Philadelphia and London, 1930. Price, \$3.00.*

THE meaning of art according to Mr. McMahon lies in the fact that art is true communication of the ultimate idea of beauty. "Beauty is not a property of matter and not an illusion of sense . . ." It is an ultimate idea—a reality, persisting together with the good and the true. Art gives us the power to penetrate

this reality, "to realize, record, and communicate beauty effectively." The experience of art is thus not purely emotional, for it is a state of knowledge; nor is it purely rational, for it is felt. It is mystical. But this is not to say that it is vague or hallucinatory. Its character may be described only by what philosophers call analogy; for art proceeds by symbols. Out of the variety and accident of experience, the artist "makes" an analogy to the eternal.

Candidly deriving his own theory from Plotinus, Mr. McMahon has at great length considered "several important explanations of art" and has shown by "a comparison of art objects with those meanings" how such various explanations fail. He discusses the justification of criticism, the moral theories of art, the theories of Imitation, of Illusion, of Technique, of Objective Beauty, of Genius, of Empathy, of Expression and Intuition. All these, he finds, have good points, but all fail to account for certain factors in the esthetic experience; especially as this experience is made definite by reference to specific art objects which he selects. A true explanation of art, he thinks, can only be achieved by relating theories to the precise criticism of art objects; and it is by this method that he attempts to prove his own adapted Platonism.

It should be obvious from even this inadequate summary that the author has attempted in one volume what could more easily be covered in two or three. Yet his scheme is ingenious and for those with some knowledge of esthetics his criticism of famous theories is valuable. He convinces the reader that art is communicative, but he does not satisfactorily prove that what it communicates is the analogy of ultimate beauty; nor indeed, that this abstraction is distinct from moral and ethical value or the good. In his attempt to be fair he over-modifies his statements so that the pace is often made tedious with circuitous dialectic; yet he deserves praise for his learning, his analysis of contemporary dilemmas and his lucid reflections on our esthetic discontents.

Directly in conflict with these academic opinions are the naïve reflections of the well-known artist—the late Robert Henri. For him there are no theoretical complications; art is a matter of joyous spirit and healthy satisfaction of impulses. It is the province of every human being; "it is simply . . . doing things, anything, well." And yet this doing-things-well, though in Henri's opinion it approaches a kind of mature play, is nevertheless communicative. The true artist, he says, "regards his work as a means of talking with men, of saying his say to himself and others." And it is clear that for Robert Henri the thing communicated by art was not an abstract idea, or even the analogy of ultimate reality, but the individual artist's impression. Truth appeared to him important only as it concerned the feelings or sensations of the artist. To his students he said again and again, "Select from what is visual of the model the traits that best express you."

The Art Spirit, however—a new issue of the volume printed in 1923 and now edited with an introduction by Forbes Watson—contains much more than an artist's theory of art. It is rich in technical and practical advice and it is overflowing with the vigorous, willful and often witty reflections of this articulate painter. His insistence upon the composition of large masses, upon the subordination of color to the unity of the whole picture, his attacks upon the kind of teaching which separates technical training or "finish" from learning to see, his recommendation of memory

study and his belief that appreciation is work—that "art, like love, cannot be done by proxy"—make the most delightful kind of serious reading for layman or for artist. It is a book well worth more than one reprinting.—HENRY LADD.

MARYLAND SILVERSMITHS 1715-1830: With illustrations of Their Silver and Their Marks and with a Facsimile of the Design Book of William Faris. By J. HALL PLEASANTS and HOWARD SILL. Baltimore, The Lord Baltimore Press, 1930. Limited to 300 copies. With 238 illustrations. Price, \$30.00.

IT is a regrettable fact that in all treatises on silver, the Maryland artificers have been sadly neglected, simply because the compilers have failed to expend any amount of thorough research, but have been content to give bare lists of names including about sixty Maryland silversmiths who are to be found in some of the early Baltimore directories, and twelve others who are not understood to have ever made a single piece of silver in the State. These summaries, however, have proved rather fortunate, for had not this condition existed, Dr. Pleasants' exhaustive undertaking might never have been brought before the collector and student. Further, quantities of first-class specimens were actually fabricated during the period covered by this worthy book, which brings to light for the first time the interesting activities, and frequently the productions of nearly three hundred craftsmen, who were well established in the local business prior to the year 1830. Indeed, so conspicuous has been the utter disregard of the topic, that enthusiastic admirers will be amazed to learn and see to what a high degree of perfection the Maryland handicraftsmen were capable. That the art ranked with the best examples of Colonial Boston, New York, or Philadelphia will be conceded by all who examine the present work.

More than twenty years ago the late Howard Sill, architect and noted antiquarian, conceived this monumental task, in which he was diligently aided and afterward supplemented by Dr. J. Hall Pleasants, who searched every conceivable contemporary source. The amount of labor involved can only be appreciated by those who have done similar work. Without exaggeration the two self-appointed martyrs to the cause had access to all private as well as public collections in the locality. Thus the book is the development of years of painstaking endeavor and will forever remain an esteemed mine of wealth.

Individual biographies and descriptions of the markings, often accompanied by replicas of the punches, set forth all known data surrounding these three hundred artists. Noteworthy exemplifications are commented upon and usually pictured. The book may boast of such features as an index of more than ordinary import; lists of Maryland clock and watch makers; accounts of apprentices; indentured immigrants; complete records of the Baltimore Assay Office and its marks, which correspond to the English Hall Marks; and what is of great importance to the bewildered owner of silver, a table of initials that immediately directs one to the name, occupation, locality, and date of a respective craftsman of any given object in question.

An entire chapter is devoted to William Faris, that picturesque eighteenth century silversmith, watchmaker, clock maker, designer, portrait painter, cabinet-maker, tulip grower, tavern keeper, dentist, diarist, and gossip, who left posterity his diary covering the last fifteen years of his life, his account books, and a most spectacular portfolio of original working drawings, nineteen in number, illus-



Pl. XXXII. "Maryland Silversmiths": Lord Baltimore Press

PEAR-SHAPED TEAPOT BY GABRIEL LEWYN; MADE AFTER 1765



*One of a set of richly
lion's paw legs, two
"The Dictionary of E
illustrates a chair from*

V

OLD ENGLISH

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE



Courtesy of Louis Joseph

"A LADY OF NAPOLEON'S COURT," BY INGRES

trated for the first time in *Maryland Silversmiths, 1715-1830*. Never before has such a paramount presentation of an American silversmith been preserved, and this alone would be enough of an excuse for the issuance of the volume.

Some may be of the erroneous opinion that the book will merely interest the inhabitants of Maryland, but the fallacy of this conception is clearly visible when, in addition to side-lights on engravers and clock-makers, here is to be found the only full history of the celebrated César Ghiselin, perhaps not only the first silversmith of Pennsylvania, but also of Annapolis, whither he removed between 1712 and 1718. Another

Philadelphia name of no mean estimation is that of the elder Philip Syng who came from Penn's fair green town to the Capitol of the State in 1730. Still might be mentioned Charles Willson Peale, the renowned portrait painter who learned the metallic art at Annapolis before he became famous with the brush, and last but not least Thomas Sparrow, "Goldsmith and Jeweller from Philadelphia," who as an engraver is regarded with favor.

Concerning the physical aspect of this masterpiece, it is sufficient to state that the American Institute of Graphic Arts has selected the volume as one of the "Fifty Books of the Year."—W. M. HORNOR, JR.

EXHIBITIONS

(Continued from page 55)

being most attractive. There are several still life compositions which demonstrate Mr. Meyerowitz' ability to make light stream in at a window in a pleasant fashion, in fact, his best effects are gained from a luminous quality which he achieves again and again.

There is a panorama view of Gloucester called *Humoresque* in which one recognizes every phase of the "art colony" down to the artist himself who sits in one corner recording the sights. Among the etchings perhaps the most interesting is one of Justice Oliver Wendell Holmes.

LOUIS JOSEPH has recently added a gallery for the exhibition of paintings to his establishment at 14 Newbury Street, Boston. Here, on the second floor, there will be a continuous display of paintings, the first exhibition, which opened last month, consisting largely of paintings of the English school, although Ingres was present in the *Portrait of*

a Lady of Napoleon's Court reproduced here.

Among the English paintings were Reynolds' portrait of Leonard Smelt, dated 1775, which is listed by Sir Walter Armstrong; Sir Peter Lely's *Lady Fanshawe*, authenticated by Dr. W. R. Valentiner; Raeburn's *Child with Kitten*. A self portrait by Joseph Crowley (1819-1857) represents an Irish painter, born in Dublin, who painted in Dublin and London.

A GROUP of paintings by Ellsworth Ford has been recently shown at the Ferargil Galleries at 63 East Fifty-Seventh Street. His ardent love for the sea is shown in several canvases, *A Bermuda Cove*, *Red Sails Drying*, *Waiting for a Breeze Down East* and *At the Fish Pier*, all of which give an idea of maritime pursuits at Gloucester, the Riviera and the Brittany Coast. Recently Mr. Ford has visited Charleston and returned with a series of sketches of that

(Continued on page 86)



THE
NE
57th S

FIFTY-SEVENTH STREET has always been known for its fashionable smart shops. Today it is the street where artists and decorators have transformed into its kind in the world. The houses of the past have gone as the city has grown northward, but the importance of Fifty-Seventh Street remains.

In the past six years, many dealers downtown have ranged themselves in a line on Seventh Street. Here are galleries of art, of periods, to furniture, to old silver, to porcelain, armor, glass, rugs — nothing but the importance of Bond Street and the Place Vendôme.

The announcements recorded on these pages acquaint the readers of INTERNATIONAL STUDIO with the things featured by the leading dealers now on Fifth Avenue.

INTERNATIONAL STUDIO readers who are making purchases or merely are alert to improve their taste in general, are cordially invited to visit the dealers on Fifth Avenue.





Courtesy of Charles of London

XVI CENTURY MANTEL WITH ARMS OF THE 6TH EARL OF NORTHUMBERLAND

SEEN ON FIFTY-SEVENTH STREET

A DISTINGUISHED newcomer to Fifty-Seventh Street is Charles of London who has taken an entire building at No. 52. Here some of the finest paneled rooms to be had in America have been set up with appropriate furniture and decorations. From Coombe Abbey in Warwickshire, the seat of the Earl of Craven, comes a magnificent Jacobean oak paneled room called "Peter Hall." From an old house in Essex there is a Gothic carved linenfold room installed about 1550. Above its superb stone mantel three elaborate coats-of-arms alternate with the simple linenfold panels making an interesting contrast. Two French Gothic rooms of carved oak give another aspect of Gothic taste and an opportunity to compare it with the English version of the same.

The mantel reproduced is of the sixteenth century and carved above it are the arms of the sixth Earl of Northumberland. This nobleman entertained a strong and early passion for the beautiful Anne Boleyn, but with Henry VIII in the field as her suitor, prudence in the person of his father induced him to renounce all intent of making that lady his wife, and to marry the Lady Mary Talbot.

The newly remodeled building of this establishment, which was formally opened on April 15, presents an especially handsome façade to Fifty-Seventh Street.

ONE does not expect to find much carving on an oak table made in England in the seventeenth century. At the galleries of French and Co. at 210 East Fifty-Seventh Street there is a rather narrow table, its top a solid plank of oak, fashioned on the simple rectangular lines characteristic of this era. The frieze, however, is fitted with triangular shaped moldings on the drawers which give an elaborate effect to this type of furniture which is usually unornamented. Moreover, it is distinctly Spanish in feeling, an interesting variation in an English table. So rich is this carving that it almost seems as though the wood were walnut, which lent itself a few decades later to carving that is as fine as any ever done in wood.

AT the Herbert J. Devine Galleries at 42 East Fifty-Seventh Street are to be seen a number of gold and silver objects of ancient China. These metals were in wider use in early times in that country than formerly suspected. Recent excavations of tombs show that they were extensively used in inlay on bronze objects, especially those of smaller size, or in thin foil on articles made of wood and lacquer, leather and fabrics. There are, however, not a large number of gold and silver objects available for collectors, so that a goblet such as the one shown by Mr. Devine is a rare and desirable

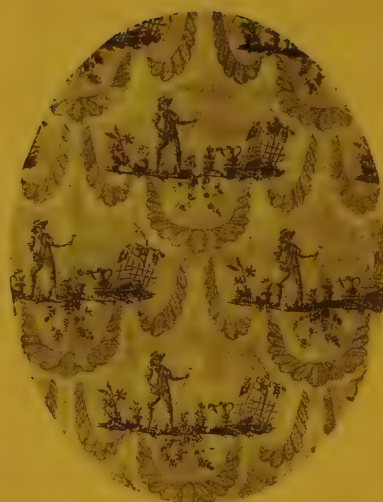


TUDOR ROOM IN THE GALLERY

FRENCH & C

OBJECTS OF ART

210 EAST 57TH



Courtesy of Nancy McClelland
LOUIS XVI WALL PAPER

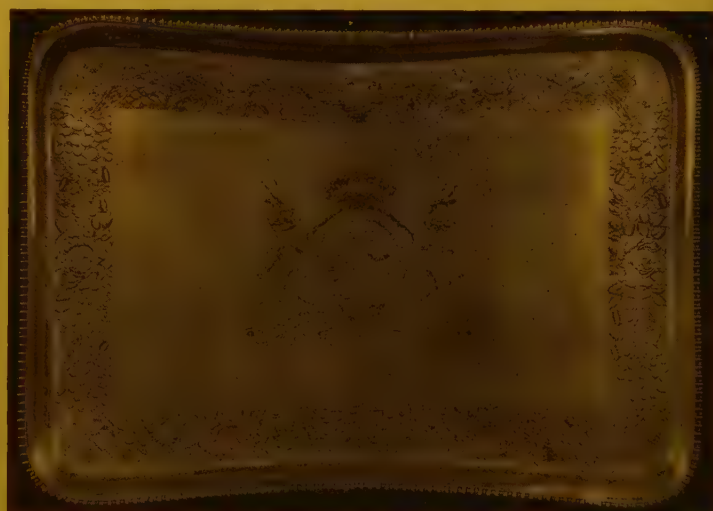
thing to own. It is of silver gilt and is ascribed to the T'ang Dynasty, 618 to 907 A. D.

FROM Freeman of London, 20 East Fifty-Seventh Street, comes an imposing old English tea tray which once belonged in the family of Lady Hamilton. Quite simple in shape, its edge is gadrooned and it stands on small scrolled feet. The main decoration is the coat-of-arms in the center which is dominated by a pair of antelopes rampant. Its border is an interesting interweaving of the rose, the thistle and the shamrock. In the four corners is a curious pattern which is taken from a legend doubtless connected with the family of the original owner; a king was fleeing from pursuers when he came upon wood cutters who were sawing an oak. To conceal his identity he seized the saw which at that moment severed the tree from the stump, at which the king cried "Through!" A design made up of a ragged tooth saw which is deep in the trunk of a tree and the word *Through* appears in the arms of the Hamiltons.

INTERIORS of the historic French periods that are authentic down to very small details are created by Carlhian of Paris Inc., whose establishment is in the Bankers' Trust Building at the corner of Fifty-Seventh Street and Madison

Avenue. They have the rare quality of making an entirely correct room from the historical standpoint, but one which is none the less livable and pleasant in a twentieth century American house. The chief essentials of a correct Louis XVI dining room are all present in a room executed recently by Carlhian, making use of beautifully and simply paneled walls and a small unostentatious mantel and mirror. The chairs and table are not fantastically light and brittle looking but are substantial and comfortable. The formality of the room is centered in the old chandelier, which is quite as adaptable to the informality of the present as the formality of the past.

THE figure of *Le Petit Jardinier* began to appear in French wall paper designs not long after he was first seen on chintzes in the latter half of the eighteenth century. From Nancy McClelland, 15 East Fifty-Seventh Street comes a charming wall paper version (above) of what was originally a textile design. The background is blue, the pattern in shades of orange with white. An original Louis XVI wall paper in very good condition, there is enough of it to do a room of moderate size. It was printed before the French Revolution at a period of happy and facile creative work. *Le Petit Jardinier* goes about as far in the representation of



Courtesy of Freeman of London
ENGLISH TEA TRAY FROM THE FAMILY OF LADY HAMILTON

The
NEWH
GALLER



"GENTLEMAN IN
By GEORGE ROMNE

PAINT

New York

11 EAST 57TH STREET



Courtesy of Stair and Andrew

ARM CHAIRS MADE BY ROBERT ADAM FOR THE EARL OF BATH

a figure as can be used successfully in wall paper. With his lifted rake and set about with his garden tools he does not obtrude himself too greatly but his presence definitely establishes an eighteenth century background.

MUCH dignity and considerable grace are combined in the pair of arm chairs from Stair and Andrew, 71 East Fifty-Seventh Street. Robert Adam made these chairs for the Earl of Bath in the year 1760. They are simple and chaste when you consider what a massive thing an arm chair can be, the backs low and rather wide for a chair of Adam design, the arms but slightly upholstered.

The original upholstery remains and is in good condition. Its small, neat design is typically Adam in its well considered distribution of ornament. How fortunate for posterity that Robert Adam concerned himself with such details as the designing even of the coverings for his furniture, and how lucky that this most perishable part is still preserved.

Critics of Adam sometimes assert that he rings the changes on but few motifs, and that in his furniture particularly he is over refined and lacking in the sturdy quality we expect to find in good durable English pieces. But the fact remains that his influence was in the direction of restraint and away from extravagance, a quality for which we can not be too grateful.

DEPICTED on a piece of old French *toile* is the delightful scene *Le Départ pour la Chasse*, one motif from a pattern called the Boar Hunt which was printed in red on white cotton about 1800. It is one of a rare and varied group of hunting scenes on old *toiles* from the collection of Elinor Merrell, 50 East Fifty-Seventh Street. Of the same genre as *toile de Jouy* it is, strictly speaking, a *toile de Montpellier*, having been manufactured at that small town in the south of France when the rage for printed cottons, starting at Jouy, spread throughout the country.

The small section of this *toile* which is reproduced is quite the most



Courtesy of Elinor Merrell

"LE DEPART POUR LA CHASSE," A RARE HUNTING TOILE



*Hepplewhite
Mahogany Serpe*

THIS sideboard, ex-
satinwood fans and
ebony and satinwood,
duplicate of the one
Metropolitan Museum

ISRAEL

Specializing in American A

85-89 CHARLES STREET, BOSTON



Courtesy of Israel Sack

BONNET-TOPPED SECRETARY BY BENJAMIN FROTHINGHAM

peaceful moment in the day of the boar hunters, the rest of the activities being a great flurry of riders jumping fences, hunters running over foot-bridges, lively conversations, with appropriate French gestures, and finally the actual sticking of the boar surrounded by the hunters and hounds with an outrider winding his horn. It is a design full of variety and charm, a specimen of which is in the Musée des Arts décoratifs in Paris with the signature of the manufacturer La Fosse, Lionnet & Medard *Bon Teint* to authenticate it.

Miss Merrell's collection of chintzes and *toiles de Jouy* is the most comprehensive in America and includes not only examples of historic interest, both French and American, but old materials in sufficient quantity to decorate whole rooms.

BENJAMIN FROTHINGHAM made the beautiful bonnet-topped secretary (above) for Colonel Thomas Dawes, one of the forbears of our present representative at the Court of St. James'. Dawes was a Revolutionary soldier and an architect, and must have taken in this latter capacity considerable satisfaction in the fine features to be seen in this excellent piece of furniture. It is from the collection of Israel Sack, 114 East Fifty-Seventh Street who has at present an exceptional number of fine pieces of American furniture.

Not only is this secretary beautifully blocked but the interior is stepped as well, and ornamented with

fine carved arched fans. The blocking is carried right down into the bracket of the foot, and fluted pilasters which do not show in the photograph decorate the doors of the top. The brasses are the original ones, and are of the type often called Chippendale from their pierced, fretted effect. The top is finished with three flames or torches. It is as fine a piece of Revolutionary work as often comes into the market.

THE faithful copy of an old piece of furniture may involve as much if not more time and effort than the original. Miss Gheen of 54 East Fifty-Seventh Street, has had a Louis XVI settee reproduced in Paris by a craftsman so conscientious that it has taken a year to complete the work. A sofa from the Musée des Arts décoratifs was used as a model and the result is a very fine and delicate piece of furniture which has quite the look of an original. It has a little fine carving on the back and arms and is painted a shade of gray which reproductions of such work in this country never seem to approach. Upholstered in red so luxuriously as to be an improvement upon the past in this respect, it is a product of two different centuries combining some of the best features of each.

THE top floor of the Arden Studios, 460 Park Avenue, at the corner of Fifty-Seventh Street, fills one with yearnings for summer gardens and sunny weather. It has been skillfully set forth with



CARLHIAN OF PARIS, INC.

DECORATORS OF INTERIORS

598 MADISON AVENUE, NEW YORK
CORNER, FIFTY-SEVENTH STREET
CARLHIAN-PARIS-6 BIS AVENUE KLÉBER



Courtesy of The Arden Studios

"THE TURQUOISE HORSE," PANEL BY OLIVE RUSH

outdoor furniture, rugs and sculpture to make you day-dream of hours on a terrace or lawn.

Traditional American art is the basis for design in this exhibition. Aztec and Mayan motifs, very rich and splendid, appear in garden benches, wall decorations and gate posts. The main group of furniture is of a gray pine which is said to turn into a warm ash color with age. It is decorated with designs adapted from Indian ceremonial pottery which have not been used in this way before. The Pueblo and Navajo chiefs are unwilling to have their work copied exactly, but Eugenie Shonnard, a sculptor once a student under Rodin, has executed the color relief decorations and made them quite Indian in design and tonality.

There is variety and originality in these patterns and they seem appropriate to the geometrical forms which out-of-door furniture often embodies so successfully.

STEPPING into the Brownell-Lambertson Galleries at 106 East Fifty-Seventh Street one is immediately struck by its modern feeling, and yet the effect of coldness and formality often encountered in such an interior is entirely absent here. An ingenious arrangement of lights which shine through a frosted glass screen contrives to illuminate shelves which are full of fine pieces

of modern pottery. French glass from Baccarat is set forth in another interestingly lighted cabinet, while such famous manufacturers of crystal as Lobmeyer of Vienna and the Swedish Orrefors are well represented in this collection. The crystal clock and vases reproduced show their excellent design.

Among the interesting features of the galleries is a mantelpiece of silver, with a mirror above it designed by Rudolph Gurtler.

There are several groupings of modern furniture, some of it by Hammond Kroll. A design for a modern man's study will soon replace the present arrangement for a living room.

Another room upstairs has been devoted to a series of exhibitions of paintings, etchings, and monotypes by recognized artists and those who show promise. The sculpture is particularly good, being from the hand of such artists as Malliol, Lehmbruck, Kolbe and Nakian.

AMONG the eighty odd exhibits which have just come back to Parish-Watson, 44 East Fifty-Seventh Street, from the Persian exhibition at Burlington House, are thirteen leaves from a rare unpublished illustrated manuscript of the fourteenth century. As may be seen from their text, they are parts of a single manuscript of Rashid ad-Din's *Jami at-*

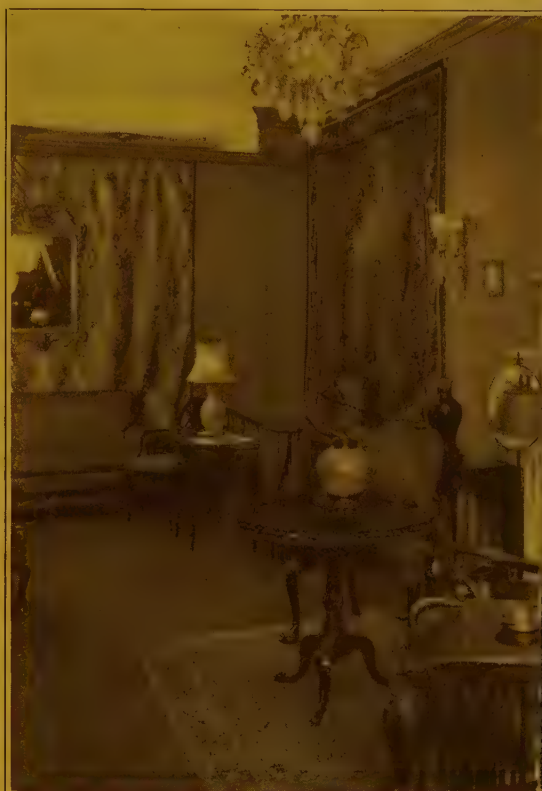


Courtesy of Brownell-Lambertson Galleries

CLOCK AND VASES OF BACCARAT CRYSTAL

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An interior at the galleries of H

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Courtesy of Bartlett

ENGLISH EMPIRE SIDE-BOARD WITH PAINTED GRAIN

Tavarikh, or Compendium of History. Other manuscripts of this text, for the most part without illustrations, are found today only in Calcutta, London, Paris, Vienna, Munich and Leningrad. One of the Parish-Watson leaves, of which the firm possesses some ninety in all, was reproduced on page 20 of *International Studio* for January of this year.

The author of this work was born about 1247 A.D. in Hamadan, and as a young man practised as a physician. He was appointed Vizir by the Mongol rulers, and served until 1318 when, charged with having poisoned the Khan, he was executed. Of his great *Compendium of History* no complete manuscript remains. The most renowned of those extant is one in the Biblio-

thèque Nationale to which our fragment is closely related.

THE English Empire side-board from Bartlett, 121 East Fifty-Seventh Street, represents the painting of the surface of wood to imitate a fine grain which it may not have possessed itself. In this case an admirable concave front has quite the look of tortoise shell or burled walnut, being skilfully painted in brown and black. Sphinx and lion heads are painted black while other decoration is in water gold. It was produced in England in the early nineteenth century before the style became terrifying in its massive formality.

The Sphinx candelabra are of bronze and gilt with their original crystals; the tazza is of spar.



Courtesy of Bartlett

EXHIBITED AT THE ANTIQUES EXPOSITION IN NEW YORK

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exhibition of painting and pastels
by EVERETT SHINN.*



*"Adagio Dancers" by Everett Shinn
Size of canvas—36" x 43"*

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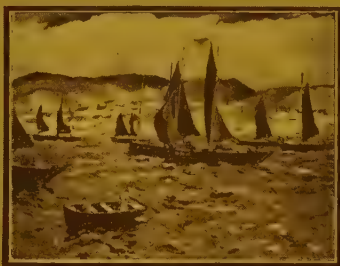
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32-34 EAST 57th STREET

Adjoining American Art Association Building

New York

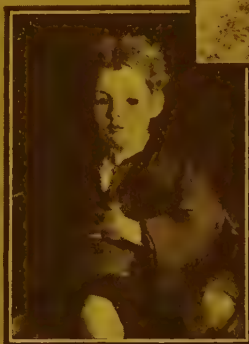
Paintings and Etchings typifying the Best in American Art



Movement and the "feel" of Brittany characterize the recent "Returning Sardiniers", by Jonas Lie. It has fine decorative quality. 30 in. x 40 in.



"Old Bridge, Lyme", painted in 1906, is modern in the best sense of the word. It is one of Childe Hassam's strongest small canvases. 24 in. x 26 in.



Every inch "The Bishop", this picture has the endearing quality of the best of Robert Henri's Irish subjects. 24 in. x 20 in.

The Macbeth Gallery presents Paintings and Etchings by five noted American Artists, selected from many on the basis of appeal to the art-loving public, and direct application to Collecting and Decorating problems. Such a group merely suggests the great recourses of American Art, available through the friendly medium of our Gallery.

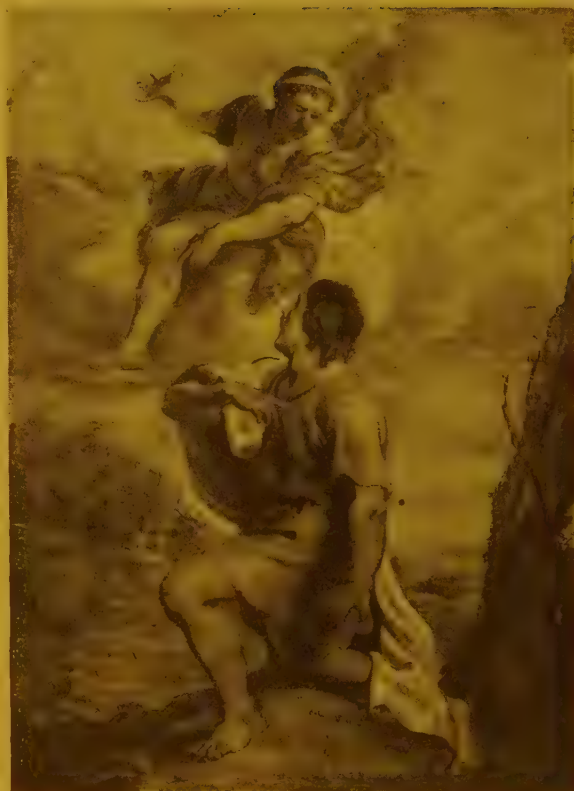


"Fisherman's Daughter", by Gifford Beale—one of the Fifty Prints of the Year, 1930. 9 in. x 12 in.

George Bellows' "Artists' Evening" shows Henri, Bellows, Yates and Mrs. Bellows, in group (right) at Petitpas. 12 in. x 8 3/4 in.



Macbeth Gallery
15 East 57th St. New York



Courtesy of the Van Diemen Galleries

"ROMULUS APPEARING TO JULIUS PROCULUS," BY RUBENS

The room designed by Bartlett for the recent Antiques Exposition gives an idea of the attractive interiors which this house is doing. A rich Italian mantel is a good feature of this room which is lighted by a handsome crystal chandelier.

A FORM of escritoire which resembles the modern office desk in shape if not in austerity is a pedestal desk in the shop of Edward A. Callahan of 54 East Fifty-Seventh Street. It is made of mahogany and decorated with fine carving in low relief on the edges of the top and on the base.

The cabinet work is of fine quality. The original brasses are preserved and its green leather top has a hand tooled border in antique gilt. It is finished on both sides so that it may stand out in a room, and its proportions, simplicity of outline and refinement of carving make it exceptional example of the Chippendale era.

TWENTY-SEVEN years ago Henry V. Weil of 247 East Fifty-Seventh Street opened his shop on the same thoroughfare between Park and Lexington Avenues. He was at that time not only the first antique dealer on the street but the possessor of the only place of business in an unbroken line of brown stone fronts.

He has at present a gate-leg table which passed through his hands seventeen years ago and recently came into his possession again. It has a top of unusually graceful shape and is one of the few tables of this type to be made of mahogany. The turnings of the legs are rather bold, being of the familiar "vase, ring and bulb" pattern. Where gate-leg tables had round and oval tops they were apparently used as dining tables;

inventories which show gate-leg tables of this type especially designate them as dining tables.

THAT early American furniture can be made to harmonize with certain selected types of modern design is demonstrated successfully by Belle Lenert of 117 East Fifty-Seventh Street. In the reception room the walls are plain yellow *toile de Jouy* with appropriate groupings of early American furniture, while in the second room the walls are covered with that most attractive and practical German wall paper, *Salubra*.

Mrs. Lenert believes that modern furniture will eventually be accepted by the most conservative because it is so practical for present day living, but in the meantime she feels that skilful combining of the old and new will solve the problem for many people who cannot break with their time-honored Lares and Penates.

AT the Van Diemen Galleries, 24 East Fifty-Seventh Street, there have been shown during the month of April a number of masterpieces of the Dutch and Flemish school. Among them are two small pictures of Rubens one of which, *Romulus Appearing to Julius Proculus* is reproduced here. With this artist's particular delight in undertakings of vast size small paintings seem almost like miniatures, but they show his dazzling color and pictorial conception as well as some of those productions of amazing size which he created with such tireless energy. In fact there is an authenticity about these small masterpieces which lead one to believe that they are from Rubens' hand alone, a point which differentiates them from some of the great murals which were undoubtedly

Bartlett

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Adam Mantelpiece in green and white marble, circa 1800. Flemish Mirror in black wood, circa 1750. Sèvres Bisque Clock in blue, white and black, by Jolly.

121 EAST 57th STREET
NEW YORK CITY

Poetry of the Mysterious North



"MID-WINTER GLOW"

By the American Artist

William H. Singer, Jr.

Purchased by the City Museum of The Hague, Holland

FRANS BUFFA AND SONS 58 W. 57TH ST.



Courtesy of the Newhouse Galleries

JOHN JACKSON'S PORTRAIT OF VISCOUNT JOCELYN, SON OF THE EARL OF RODEN

partly by his pupils. They do glow with his unmistakeable color and seriousness, and are full of dramatic beauty.

AT the Newhouse Galleries at 11 East Fifty-Seventh Street there is being shown a fine portrait of Viscount Jocelyn by John Jackson. This English portrait painter whose work is not as well known in this country as it deserves to be, won considerable admiration from his contemporaries, particularly from his fellow artists. Sir Thomas Lawrence once praised one of his portraits as being a great achievement of the English school, and a picture of which Van Dyck might have felt proud to own himself the author. In the portrait of Viscount Jocelyn Jackson's superior perception of color is evident.

AN exhibition of miniatures by early American artists and of American subjects is being held at the Ehrich Galleries at 36 East Fifty-Seventh St., an event which it is hoped will become an annual one. There are two portraits by Edward Malbone, very fine and exquisite, one of them of Mrs. Grimke of Charleston, where Malbone did some of his best work in 1800. William Bone has a portrait of Washington painted in enamel. It is after the Lansdowne type of Washington portrait by Gilbert Stuart and historically is one of the most interesting in the group. Four members of the Peale family, those inveterate miniaturists of the early nineteenth century, are represented. One painted in 1812 by James Peale shows his daughter Anna Claypoole Peale, who is also represented in the exhibition.

ROBUST and arresting are the paintings of Jean Charlot recently shown by the John Levy Galleries at 1 East Fifty-Seventh Street. This Mexican has a feeling for murals done in the same bold manner as Orozco and Rivera; he has, however, a very individual and often poetic way of painting his compatriots. When he turns his attention to the Yucatan and subjects from the ancient Maya civilization it is as a trained archæologist with years of experience as an explorer, as well as with the eyes of a painter.

Charlot's color is not on the whole as satisfying as his sense of form but so much vigor and individuality are seldom seen in an exhibition.

IN their spacious new quarters at 730 Fifth Avenue at the corner of Fifty-Seventh Street the Metropolitan Galleries are opening with an exhibition of paintings and pastels by Everett Shinn.

This is a retrospective showing which includes pictures painted thirty years ago as well as some of Mr. Shinn's later work. Subjects taken from various phases of the stage are among the most striking of the exhibition, for the artist invests them with a brilliant rhythmic movement particularly effective in such a picture as *The Swing*.

THE Durand-Ruel Gallery, at 1 East Fifty-Seventh Street, has recently held an exhibition of the work of Claude Monet, one of the most comprehensive to be held since his death in 1926. There is much variety in the paintings shown, several of the subjects dating from before the 1880's when Monet's individual style emerged to astound



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INTERIOR DECORATIONS



Courtesy of the Macbeth Galleries

SELF-PORTRAIT BY ABBOTT THAYER

the art world. Most interesting was the little *Maison Bleue*, a picture painted in 1873 in full clear tones, with hardly an intimation of that exultation in atmosphere and color which was to come a little later. Of his characteristic period there were several fine examples; *La Seine à Lavacour*, tremulous in its green trees and soft breezes; *Panier de Pommes*, a glowing still life, and the *Promenade par Temps Gris*.

THE Marie Harriman Gallery at 61 East Fifty-Seventh Street, exhibited for the second time this year the work of a group of young American artists who are making their first appearance. Five who exhibited at the American show at the same gallery last December have pictures in this showing, among them George Picken and Thomas Donnelly whose canvases stand out for excellence in this group. There are seventeen new-comers, however, and among them some with much promise.

PAINTINGS and drawings by Abbott Thayer from the estate of the artist, shown at the Macbeth

Galleries, 15 East Fifty-Seventh Street, until May 2, include among them two self portraits, one of which is reproduced here. There are several pictures of women which illustrate well that mystical quality with which he invested womanhood and childhood, notably *Woman in White*. They are profoundly human, these women that Abbott Thayer painted; they triumph by their character and quality of the soul. Preëminently Thayer's women seem drawn from some mysterious race of goddesses "mournful, meditative, protective."

AT the Buffa Galleries, 58 West Fifty-Seventh Street, are a group of William H. Singer's Norse landscapes. No Norwegian painter is more steeped in a feeling for the rhythmic beauty of this country, where white glaciers turn to blue and greenish turquoise before one's eyes and magical effects in subtly changing colors are everyday affairs.

Recently Mr. Singer has received the St. Olaf's Order on account of his services to Norwegian landscape painting, an honor which he has richly deserved.—J. L.



Courtesy of the Marie Harriman Galleries

"BOAT LANDING," AN OIL BY FLORENCE BALLIN CRAMER

VALUABLE COLLECTION RESULT OF EUROPEAN GALLERIES

THEY are not only an aid in unearthing newly discovered paintings by accepted masters—such as El Greco's painting "Two Boys by Candle Light" (which was described and reproduced in the October issue of the *International Studio*)—but the value of European Galleries is also emphasized in the ability they give of securing choice paintings from local and private sales.

The painting directly below is an instance, a beautiful example of the work of Francis Cotes. It is a portrait of Emma Vernon, only daughter and heir of Thomas Vernon of Hanbury, Worcester,

COTES



who married Lord Henry in 1776, the first Marquess of Exeter. The color of the painting is dominated by a blue sash; and the rosy complexion and dark hair of the subject are set off by a white dress. This painting came from the collection of J. Phillips, of Edstone Hall, Warwick, and was obtained and sent to this country by our London Gallery.

The very striking portrait of Miss Atkinson by G. H. Harlow also came from London, and has been endorsed by Mr. William Roberts. The individual character of Miss Atkinson's face, her healthy complexion, and dark hair have been executed with great strength, and powerfully displayed against a dark red curtain. The color of the portrait is further intensified by the blue muslin dress and white waist band and neckpiece which Miss Atkinson is wearing.

The painting by Monoyer (better known as "Jean Baptiste") is one of a pair of his flower paintings, which were obtained by our gallery in Brussels. Baptiste, in 1663, painted those beautiful fruit and flower pictures for the Montague

House, now the British Museum. All of his work shows that striking attention to detail for which the French schools are famous and which he acquired in his art training in Paris. In the picture shown here, very light in color, the flowers are painted against a light



MONOYER

blue background. Both this picture and its companion came to us from an old, richly panelled room where they fitted into the wood-work as over-door pieces, and they are still mounted in their original hand-carved pine frames.

Our galleries in this country have been consciously developed to collect and make available fine examples of the work of the early Americans such as Stuart, Trumbull, Savage, Copley, Neagle, Sully

and the Peales.

The wide contacts of these galleries, together with our policy emphasizing the works of established Masters, have been responsible for the fine and valuable collection from which we can supply those interested in art. This policy originated when the House was founded in London in 1892, and has not since changed.



HARLOW

Everyone interested in art is urged to visit the paintings on view in our New York Gallery. J. L. & Son, Inc., 695 Fifth Avenue, New York. Chicago, 1138 Lake Shore Drive. London, 13 Old Bond Street. W. I. Brussels, 178 Rue Royale.

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PORTRAIT OF GIULIANO DE' MEDICI

(Continued from page 18)

seven. Further it is generally admitted that the lost portraits of Duke Guidobaldo, the Duchess, and Cardinal Bembo were executed at this time. (Dennistoun, *op. cit.*, p. 233, Passavant in his chronological catalogue of the pictures of Raphael, No. 40. A. Venturi, *Raffaello*, Rome, 1920, p. 32. C. Ricci, *Raffaello*, Milan, 1920, p. 130.)

We are sure of Bembo's presence in Urbino in 1506 and Malvasia, who wrote in the seventeenth century, informs us that Raphael made a small portrait of him. (Malvasia, *Felsina Pittrice*, II, Bologna, 1878.)

I should like to draw attention to the fact, that this is the same Bembo who, as I said, in his *Prose* gives a dialogue between Duke Guidobaldo and Giuliano and again to the special mention that the portrait is small; we do not possess many small portraits by Raphael although he made several small pictures especially in his younger years. (Pungileoni, *Elogio storico di Giovanni Santi*, Urbino, 1822, p. 18, speaks of still a small portrait of Federico da Montefeltro copied by Raphael from an original by his father, but this statement has been very much doubted. v. Passavant, *loc. cit.*) A point of considerable importance is, I think, the fact that Dennistoun in his list of portraits painted by Raphael at Urbino in 1506, cites, besides those already mentioned, one of Giuliano de' Medici. (Dennistoun, *loc. cit.*)

Unfortunately, we have no means of verifying the information furnished by this reliable historian of the court of Urbino. It is not at all probable, that he refers to the lat-

er portrait of Giuliano, in the Bache collection, so that in all likelihood the portrait mentioned here is the panel under discussion.

Another argument in favor of dating this picture from about the year 1506 is the fact that several of Raphael's best portraits were executed about 1505 or 1506, such for example as the *Donna Gravida*, and the two Doni in the Pitti and the portrait of the noble lady, known as *The Donna Magra*, from the Uffizi now in the gallery of Urbino. It is true, as I said before, that the manner is somewhat different but the size of the panel must have induced the master to employ a minuteness of technique which we find in his works of a few years earlier or at least in those which are generally supposed to have been executed prior to this date.

In summing up our arguments, we can conclude that the historical reasons which lead us to suppose that Raphael painted a portrait of Giuliano de' Medici at Urbino in 1506, are fairly numerous, and if we believe the affirmation of Dennistoun, it is a certain fact. Again, considering that he painted a small portrait of Pietro Bembo in Urbino the same year, it is quite likely that the picture of Giuliano too was a small one and when we look at the exquisite little painting reproduced here, which is of a quality that only a very great master could reach and which is executed in that particular Umbro-Florentine manner employed by Raphael just after 1505, then I think that the attribution to him may be called a certainty.

UNEDITED DRAWINGS

(Continued from page 24)

acquiring the *Manin Oriental Costume*.

Of equal importance is the sanguine of a group of five figures in a park, also by Watteau. It belongs to the artist's first period, still showing Claude Gillot's influence, and comes from the Richardson and W. Drake collections.

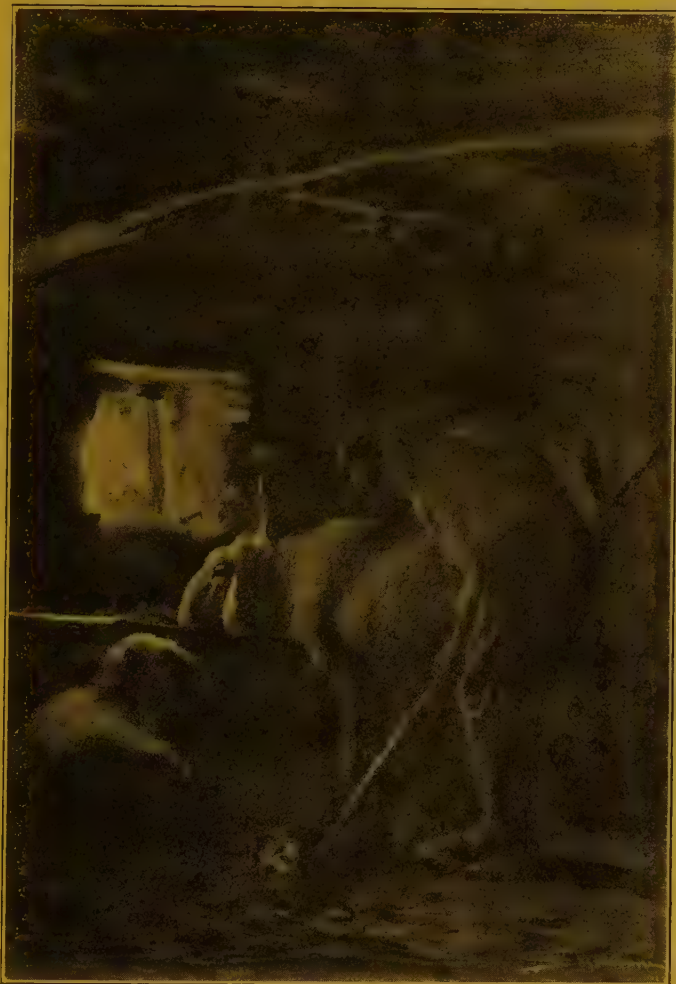
Boucher is represented by an *Entretien galant*, a pair of lovers done in black and white chalk on grey paper, signed in full. Quite apart, quite exceptional is the spirited drawing on both sides by Pierre Paul Prud'hon, executed in black ink and heightened with white wash on blue paper. The front depicts two Angels embracing, while the back shows powerful studies of sculpture.

Hubert Robert is represented with two delightful sanguines, one depicting a courtyard of a villa, while two lovers are making music; the second one a view in Rome.

Last but not least, the collection contains two very good drawings

by the central figure of the Dutch School: Rembrandt. The study of a nude female figure, showing her back has been treasured in a number of private collections, notably those of J. D. Böhm and Rudolph Peltzer. This drawing in black chalk reminds one of the similar type of drawing in the Eugène Bureau collection. It might be dated about 1640, ten years later than the study of an old man standing. He wears a hat with a plume and a cloak. This vigorous sketch recalls one of a group of figures, formerly in the Crozat and Victor Koch collections, exhibited at Frankfort on the Main (*Handzeichnungen alter Meister aus deutschem Privatbesitz, bearbeitet von Edmund Schilling*. Frankfurt a. M., 1924).

Though it is rather sad, rather tragic to see a collection like this one dispersed, it does give collectors a very good opportunity to add to their collections and it is a notable fact that good drawings outside museums do exist.



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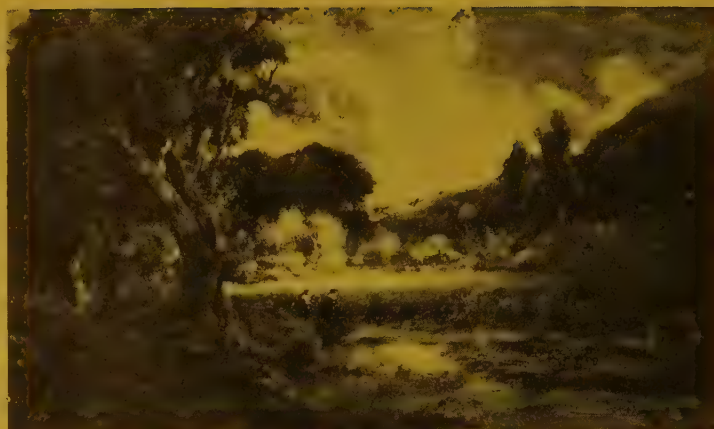
TAPESTRIES

FRENCH FURNITURE

of the 18th Century

647 FIFTH AVENUE NEW YORK

57 Rue La Boétie, Paris



Courtesy of S. & G. Gump Company

"THE BREAKING OF THE STORM," BY WILLIAM KEITH

EXHIBITIONS

(Continued from page 64)

picturesque old Southern town. They have considerable quality with their quiet streets, live oaks hung with moss and occasional glimpses of a fine old church spire. The color in these pictures is full of sunlight and they make an attractive group.

Earlier in the month Helen Sawyer had a group of pen drawings in this gallery. They are cleverly managed, for they look like etchings, but are done with an ordinary pen. A tiny *ballerina* dances through several of these sketches which have a curiously swift, deft style.

THE firm of S. and G. Gump Company, San Francisco, is holding a memorial exhibition of paintings by the California master William Keith. The opening of the exhibition has commemorated the 20th anniversary of Keith's death.

Born in Aberdeenshire, Scotland, in 1839, William Keith came to America at the age of twelve. He was apprenticed as a youth to a wood engraver and then, finding that he had talent as a painter, he went to Munich and studied portraiture and landscape painting. After his return

to California the early years of his professional career as an artist were occupied with a realistic depiction of the western landscape, but after a meeting with George Inness he fell under the influence of the then new school of poetic, temperamental landscape painting and it was in this manner that he rose to his greatest heights. His giant oak trees, woodland interiors, Alaskan glaciers, were more familiar in exhibitions of a decade ago than they are today. The Gump exhibition marks a revival of interest in his work. A typical landscape is shown above.

AT the Galleries of J. Leger and Son the sculpture of Barney Seale and the paintings of C. R. W. Nevinson have been shown recently. The grotesque and striking head of *The Goatman* by Mr. Seale is reproduced here. In Mr. Nevinson's painting there is that feeling for design which has characterized his work since he created such a stir in London with his war pictures over a decade ago. The generous use of slanting lines gives the impression of movement which is particularly

"THE GOATMAN,"
SCULPTURE BY
BARNEY SEALE



EXHIBITED AT
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In the recent Antique Exhibition in Providence

EXHIBIT BY KAUFMAN-ANTIQUES, OF BOSTON

good. In his earlier work it will be remembered he was one of the first to stress the idea that modern warfare is not the affair of the individual but the progress of a machine.

In this exhibition there are several studies of New York, among them

one of the harbor in which he handles the masses of the high buildings with good effect. He has recently illustrated a book about England by Henry Wood Nevinson, his father, which is a tribute to his versatility as an artist.

THE DYSART COLLECTION

(Continued from page 22)

Bradshaw's name, portraying scenes of the Watteau type; there are also armchairs covered with old Genoese velvet, wonderfully preserved.

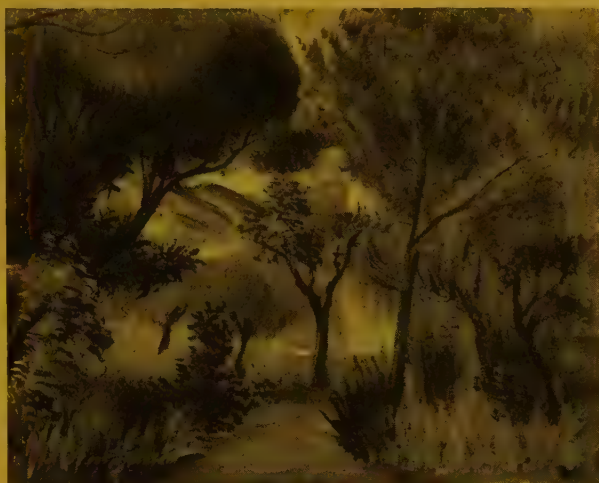
The Long Gallery contains twenty-one portraits and many pieces of furniture of early date in the same positions which they originally occupied. The pictures are in fine condition, retaining their glowing colors to a remarkable degree. There is a replica of Van Dyck's well known portrait of himself in a red coat and pointing at a huge sunflower, as if to draw attention to its magnificence (Fig. 3). Portraiture, to justify itself as art, should be a picture first and a likeness second; that is to say, it must delight the esthetic sense irrespective of who the sitter is. This consummation is here fully achieved; that it can also be accomplished without the aid of a "subject" is manifest in another Van Dyck portrait, his famous *Cornelius van der Geest*, in the National Gallery, London, which many consider to be the finest painting of a head in the world. Near Van Dyck's own portrait is a very beautiful and tender rendering of Queen Henrietta Maria, wife of Charles I. The artist painted her twenty-five times and this one is identical with the version at Windsor Castle. Other Van Dyck portraits in the Long Gallery are one of Sir Harry Vane, who was beheaded on Tower Hill in 1662 for regicide, and one of his victim, King Charles. Lastly, there is his fine half-length of Katharine Bruce, wife of the first Earl of Dysart. In the Miniature Room is an unusually large miniature of this lady, by John Hoskins the elder, signed and dated 1638.

Of the seven Lely portraits in the Long Gallery, perhaps the most

pleasing is that of Elizabeth Tollemache, Duchess of Argyll, daughter of the Duchess of Lauderdale by her first husband (Fig. 1). The dress of reddish brown with the gray-green wrap make a refined color harmony and the flowers in the hand and lap add to the light, flower-like treatment of the whole work. A superb man's portrait by Lely is that of Sir Lionel Tollemache, 3rd Earl of Dysart (Fig. 2). This shows the handsome young man wearing a cuirass, with his hand on his sword-hilt. The coat is of golden yellow, slashed with white, and the scarf of brilliant red, the whole making a glory of color. How fortunate the artists of those days to have sitters whose costumes alone were sufficient to inspire works of art! Here is also a sumptuous *tour de force* in a replica of Lely's well known portrait of Charles II, with its fearless handling of the brilliant red robes, blue cloak and white sleeves. Noteworthy is the complete harmony between the painting of the head and the rest of the picture, a thing rarely found in modern portraits of kings and queens, where we often see the royal robes executed with much bravura but supporting heads timidly painted, more like colored photographs or wax images. There is also a replica of Lely's National Gallery portrait of Thomas Clifford, 1st Lord Clifford of Chudleigh, who was the "C" in the word Cabal. Lauderdale, the host and principal minister, was represented by the "L."

The Ham House collection of fine portraits is complemented by a number of old subject pictures, among them works attributed to Cuyp, Berghem, Bloemaert, Bassano and other famous painters.

HOWARD YOUNG GALLERIES



Landscape

By Derain

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PARIS ART CALENDAR

BACRI, 28 rue de la Boétie. Gothic and Renaissance art and decoration.

BIBLIOTHEQUE NATIONALE, rue de Richelieu. Exhibition of pictures, sculpture and documents relating to the Collège de France, which celebrates its fourth centenary this year, June.

BRIMO DE LAROUSSILHE, 34 rue Lafayette. Gothic and Renaissance art.

MESSRS. JEAN CHARPENTIER, Faubourg St. Honoré and rue de l'Elysée. Loan exhibition from French and Italian private collections of paintings by Boldini for the benefit of the Société Italienne de Bienfaisance, under the auspices of the Italian ambassador, the Duke Melzi d'Eril de Lodi and the French Under-Secretary of State for Fine Arts, May 4 to May 29; recent paintings by Philip de La zlo, June; paintings of Mor. cco by Cossard, October.

DUVEEN, Place Vendôme. Paintings by old masters.

FOUNES, 25 Quai D'Orsay. Eighteenth century works of art.

FULGENCE, rue de la Boétie. European silks and brocades of the Renaissance and eighteenth century.

GALERIE D'ART MANUEL FRERES, 12 rue de Presbourg. Exhibition of modern marine paintings, May; probable exhibition of decorative art relating to feminine ornament, June; probable exhibition of paintings by Frank Boggs, July.

GALERIE BERNHEIM JEUNE, 83 Faubourg St. Honoré. Paintings by Couvenberg, Renaud, and Charnaux, May 4 to 15; paintings by Saupique, Favet, and Lady Clarke, May 18 to 29; paintings by Belmont, Mordkine, Delluc, and Demestre, June 1 to 12; paintings by Albertini, June 15 to 26; modern paintings, July.

GALERIE GEORGES PETIT, 8 rue de Seze. Exhibition of Modern Artists, May 11 to May 30; paintings by Alix Pratt, May 16 to 31; paintings by Lartigue, June 1 to 15; paintings by d'Erlanger; paintings by Haffner, June 15 to 30; paintings by Henri Matisse, June 15 to 30.

GALERIE GRAAT, 12 rue de Seze. Paintings by Tournon and Frank Boggs, May 1 to 15; paintings by H. Foreau, May 16 to 30; paintings by Lefeuvre, June 1 to 15; modern French water colorists, June 16 to 30; works of Henri Rousseau, Calbet, Febré and others of the French nineteenth century school, July.

GRAND PALAIS DES CHAMPS ELYSEES. Annual joint exhibition of the Society of French Artists and the National Society of Fine Arts known as the "Spring Salon," May and June.

E. M. HODGKINS, 3 rue de Berri. Eighteenth century paintings and furniture.

INTERNATIONAL COLONIAL EXHIBITION OF ARCHITECTURE AND DECORATIVE ART at Vincennes May 2 to October 31.

DIKRAN KELEKIAN, 2 Place Vendôme. Oriental pottery and objects of art.

KNOEDLER, 17 Place Vendôme. Paintings, water colors, prints.

LARCADE, 102 rue du Bac. French art and furniture, largely eighteenth century.

ADOLPHE LION, 27 Boulevard de Courcelles. Eighteenth century art and furniture.

S. LION FILS, 44 rue Laffitte. Eighteenth century furniture, porcelain and objects of art.

C. T. LOO, 48 rue de Courcelles. Chinese paintings and objects of art.

MAISON VICTOR HUGO, 6 Place des Vosges. Relics of Victor Hugo, new rooms of the period recently opened.

MUSEE DES ARTS DECORATIFS, rue de Rivoli. Loan exhibition of drawings, painting and lithographs of Toulouse-Lautrec, April to May 17; international loan exhibition of Byzantine art from the fifth to fifteenth centuries inclusive, end of May to July.

MUSEE CARNAVALET, 23 rue de Sevigné. French Revolutionary relics.

MUSEE COGNACQ JAY, 25 Boulevard de Capucines. Largely French art and decoration.

MUSEE DE CLUNY, rue St. Jacques. Mediaeval and Renaissance art.

MUSEE GALLIERA. Exhibition of applied arts as related to children throughout the ages, including antique toys, children's books and furniture, May and June.

MUSEE DE JEU DE PAUME, rue de Rivoli and Place de la Concorde. Loan exhibition of Portuguese primitive paintings, including work of Nunó Gonçalves, and exhibition of Portuguese sixteenth century tapestry, May and June; probable exhibition of painting illustrating Dante's *Divina Commedia* by the Italian painter, Amos Nattini, July and August; probable retrospective exhibition of paintings by the American artist, Harrison in the Autumn.

MUSEE DE L'ORANGERIE, Place de la Concorde. Exhibition of masterpieces of the French school of painting of the seventeenth and eighteenth centuries, lent by the provincial museums of France, April 17 to May 17; paintings from the studio of Claude Monet, May 29 to July 6; portraits and sculpture by Degas, July 19 to October 1.

PALAIS DES BEAUX ARTS (Petit Palais). Avenue des Champs Elysées. Edward Tuck collection recently acquired.

ANDRE SELIGMANN, 128 Faubourg St. Honoré. European paintings, furniture and tapestry.

MESSRS. JACQUES SELIGMANN, 57 rue St. Dominique. Loan exhibition of gouaches and ink and pencil drawings by Fragonard, under the patronage of the President of the French Republic and Mme. Chiappe, wife of the Paris police chief in aid of Mme. Chiappe's home for retired policemen, June.

TROTTI, 8 Place Vendôme. Italian old masters.

MESSRS. VIGNIER, 4 rue Lamennais. Chinese paintings of the T'ang, Sung and Yuan dynasties, June.

ELISABETH WILDENSTEIN, 23 bis rue de Berri. Eighteenth century furniture and painting.

GERMAN ART CALENDAR

BERLIN

ACADEMY OF FINE ARTS. Spring exhibition. AUSSTELLUNGSHALLEN AM KAISERDAMM. German exhibition of architecture, Berlin, 1931, including the International Exhibition of Town Architecture, from May 9 to August 2.

BELLEVUE-CASTLE. Great Berlin Art Exhibition, 1931, first part: paintings and sculpture from beginning of May to August 16; second part: aquarelles prints and small sculpture, from September 6 to October 25.

DEUTSCHE KUNSTGEMEINSCHAFT (German Association of Art). Summer exhibition.

KAISER FRIEDRICH-MUSEUM. New acquisitions of paintings, Sassanian art.

KÜNSTLERHAUS. Spring exhibition, opened on April 8.

KUPFERSTICHKABINETT. New acquisitions of old prints and drawings, German drawings of the fifteenth century, modern prints.

NATIONAL-GALLERY. Classic architecture of the Schinkel period.

OLD MUSEUM. New excavations of Warka and Fara (South Mesopotamia).

SECESSION. "Künstler unter sich!"

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GALERIE ABELS. Bronzes, Graphic art and porcelain by Ernst Barlach.

KOELNISCHER KUNSTVEREIN. Young artists.

DRESDEN

GALERIE JUNGE KUNST, 21 Lüttichaustrasse. Work of young modern artists.

NEUE KUNST FIDES, 6 Struvestrasse. Tapestries designed and woven by Johann Schuetz-Wolff; sculpture by Gerhard Marcks.

M. SALOMON, 26 Schlossstrasse. Early Meissen porcelain.

GALERIE ERNST ARNOLD, 32 Schlossstrasse. Modern lithographs and drawing and plastic art.

SACHSISCHER KUNSTVEREIN. Spring exhibition, through May.

DÜSSELDORF

GALERIE HANS BAMMANN. Joos de Momper some of his predecessors and contemporaries.

KUNSTVEREIN. Modern building.

ESSEN

FOLKWANG MUSEUM. Works of Barthe Bruyn.

KUNSTALON SCHAUMANN. Professor Josef Urbach, paintings, etc.

FRANKFURT


GALERIE SCHNEIDER. Alfred Dupré collection.

(Continued on page 94)



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GERMAN ART CALENDAR

(Continued from page 90)

FRANKFORT-ON-MAIN

HISTORISCHES MUSEUM. "Frankfort in the Time of Young Goethe."

HAMBURG

GALERIE COMMETER, 37 Hermannstrasse. Old and modern graphic art, May 4 to 6.

DEUTSCHER BUCHCLUB, 25 N. Rabenstrasse. Von Bruening Collection, May 11 and 12.

HANNOVER

MUSEUM FÜR KUNST UND LANDESGESCHICHTE. Exhibition to commemorate the four hundredth anniversary of the death of Tilman Riemenschneider.

KESTNER-GESELLSCHAFT. Paul Klee.

KUNSTVEREIN. 99th Spring exhibition.

JENA

KUNSTVEREIN. Work of contemporary artists.

LEIPZIG

KUNSTVEREIN. Modern masters from private collections.

PIETER DEL VECCHIO, 1 Hugolichtstrasse. Paintings by masters of the nineteenth and twentieth centuries.

GUSTAV WERNER, GEORGI RING. German porcelain and glass.

KARL W. HIERSEMANN, 29 Koenigstrasse. Fine books and bindings.

MUNICH

L. BERNHEIMER, 3 Lenbachplatz. Carpets and rugs, early furniture and panelled rooms.

JULIUS BOEHLER, 12 Brienerstrasse. Paintings and wood carvings.

GALERIE A. S. DREY, 7 Maximiliansplatz. Old master paintings and early works of art.

NORBERT FISCHMANN, 50b Brienerstrasse. Early plastic art and paintings.

GALERIE E. A. FLEISCHMANN, 1 Maximilianstrasse. Paintings by old and modern masters.

GLAS PALAST. Works of contemporary artists.

GRAPHISCHES KABINETT, 10 Brienerstrasse. Modern art.

EMIL HIRSCH, 2 Karolinenplatz. Fine books and manuscripts.

NATIONAL MUSEUM, Neue Sammlung. Activities of the modern woman.

JACQUES ROSENTHAL, 47 Brienerstrasse. Incunabula, manuscripts and woodcuts.

STUTTGART

WÜRTTEMBERGISCHER KUNSTVEREIN. Bochmann, Rimboeck, E. Wilki, Fiedler, Renz.

KRONPRINZENPALAIS. Drawings of the eighteenth century.

SECESSION AND GROUP OF 1929. Exhibition of painting and sculpture, May 16 to July 4.

WÜRZBURG

Inauguration of the Riemenschneider Hall on August 11 in the LUTTFOLD MUSEUM.

VIENNA

GALERIE ST. LUCAS. Old master paintings. GALERIE NEUMANN AND SALZER. "The Viennese Child."

OESTERRICHISCHE GALERIE. The Viennese Academy exhibition of 1830.

HAGENBUND. European plastic art.

WUERHTLE. Viennese art of the nineteenth century.

SECESSION. Norwegian exhibition.

NEUE GALERIE. Renoir.

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ARTHUR ACKERMANN AND SON, 50 East 57th St. American and English marine paintings and prints, through May.

THOMAS AGNEW AND SONS, 125 East 57th St. Old paintings, drawings and engravings.

ARDEN STUDIOS, 460 Park Ave. Furniture, sculpture and frescoes of Mayan and Indian designs, through May.

BALZAC GALLERIES, 102 East 57th St. Sculpture by Maillol, Despiau and Bourdelle, to May 15.

JOHN BECKER GALLERIES, 520 Madison Ave. Drawings, water colors and wood cuts by Jean Charlot, May 8 to 30.

BROWNELL-LAMBERTSON GALLERIES, 106 East 57th St. Twelve new pastels by Robert Brackman, April 20 to May 2; modern dining room designed by Hammond Kroll, through May.

DR. OTTO BURCHARD GALLERY, 13 East 57th St. Chinese bronzes of the Ch'in and Han periods, through May.

THERON J. DAMON GALLERIES, 52 East 56th St. Eastern Mediterranean art.

DEMOITTE, INC. 25 East 78th St. French drawings from Ingres to Picasso, to May 9.

DOWNTOWN GALLERY, 113 West 13th St. Paintings of flowers by contemporary artists, May 12 to 31.

A. S. DREY, 680 Fifth Ave. Paintings by Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by French artists.

EHRRICH GALLERIES, 36 East 57th St. Garden and terrace furniture, flower pictures and paintings by Old Masters.

FIFTY-SIXTH STREET GALLERIES, 6 East 56th St. Garden sculpture.

P. W. FRENCH, 210 East 57th St. Eighteenth century furniture and tapestries.

MARIE HARRIMAN GALLERY, 61-63 East 57th St. French paintings.

GRAND CENTRAL GALLERIES, 15 Vanderbilt Ave.—Exhibition by "Prix de Rome" Men, May 3-9; Water colors by George Elmer Browne and Floyd Clymer, May 5-16.

P. JACKSON HIGGS, 32-34 East 57th St. Old Masters and works of art.

FREDERICK KEPPEL & COMPANY, 16 East 57th St. Etchings by Joseph Pennell, to May 10.

KLEEMAN-THORMAN GALLERIES, 575 Madison Ave. New drawings and monotypes by Albert Sterner, to May 15.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Woodcuts by Dürer.

J. LEGER & SON, 695 Fifth Ave. Paintings by C. W. R. Nevinson, sculpture by Barney Seale, to May 11.

JOHN LEVY GALLERIES, 1 East 57th St. Mexican paintings by Tamayo and Clausell, to May 15; Mexican paintings by Paul O'Higgins, May 15 to 30.

LITTLE GALLERY, 29 West 56th Street, garden pottery, through May.

MACBETH GALLERIES, 15 East 57th St. Paintings by American artists.

(Continued on page 98)

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NEW YORK AND BOSTON

(Continued from page 94)

METROPOLITAN GALLERIES, 730 Fifth Ave. Paintings by Everett Shinn, to May 15.

MUSEUM OF MODERN ART, 730 Fifth Ave. Memorial exhibition of paintings in the collection of Miss Lizzy P. Bliss, May 15 to 31.

ARTHUR U. NEWTON, 4 East 56th St. Eighteenth century English portraits and sporting pictures.

YAMANAKA GALLERIES, 680 Fifth Ave. Oriental art.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. Old and modern masters.

BOSTON

CASSON GALLERIES, 575 Boylston St. General exhibition of paintings and etchings.

DOLL AND RICHARDS, 138 Newbury St. Miscellaneous paintings, etchings, water colors and sculptures.

GUILD OF BOSTON ARTISTS, 162 Newbury St. Annual spring exhibition.

SCHERVE STUDIOS, 665 Boylston St. Etchers specializing in marine subjects.

ROBERT C. VOSE GALLERIES, 559 Boylston St. Old and modern masters.

AUCTION CALENDAR

NEW YORK

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. French and Italian furniture, decorations, silver, rugs, etc., from private estates and other sources, afternoons of May 1 and 2; collection of first editions of English and American authors, autograph letters of Washington, Lincoln and others, documents by Benjamin Franklin and a copy of Douglas' political debates presented by Abraham Lincoln to I. J. Dyer, May 6 and 7; English, French and American furniture and decorations, porcelains, tapestries, etc., from various estates and other sources, May 8 and 9.

BERLIN

PAUL GRAUPE, Antiquariat, Tiergartenstrasse 4, Berlin W. 10. Incunabula and manuscripts from the library of a monastery, in May; paintings and library from a North German collection, in June.

HERMANN BALL AND PAUL GRAUPE, Tiergartenstrasse 4, Berlin W. 10. Collection of Count Ra tzau-Noer, May 15 and 16.

HOLLSTEIN & PUPPEL, W. 15. Drawings and engravings of the XV to XVIII centuries, from the collection of Count R. de V...., May 4 to 6.

RUDOLPH LEPKE KUNSTAUKTIONHAUS, Potsdamerstrasse 122. Art collection from the Stroganoff Palace at Leningrad, May 12 and 13.

FRANKFORT-ON-MAIN

HUGO HELBING. Art collections of two German museums, May 5 and 6; collection of Karl Pfarr, June 2.

LONDON

SOTHEBY & Co., 34 and 35 New Bond St., W. 1. Ancient, medieval and modern works of art, from the collection of Madame Charles K. Sursock, of Cairo, May 5 and 6; Chinese porcelain, pottery, stoneware, etc., property of the Misses Alexander, formed by the late William Cleverly Alexander, Esq., May 6 and 7.

CHRISTIE, MANSON & WOODS, 8 King St., St. James' Square. Arms and Armor collected by the late Sir Henry Farnham Burke, May 5.

MUNICH

HUGO HELBING, PAUL CASSIRER OF BERLIN AND FREDERICK MULLER (A. MENSING) OF AMSTERDAM. First part of the collection of Marzell von Nemes, June 16-19.

KARL AND FABER, 7 Max Josef Strasse. Americana, Incunabula and woodcuts, to be held in June.

PARIS

HÔTEL DROUOT. Me. Lair Dubreuil, auctioneer; M. Jean Cailac, expert. Collection of M. X., comprising original lithographs by Daumier and Toulouse-Lautrec. May 4.

HÔTEL DROUOT. Me. Lair Dubreuil, auctioneer. Second sale of the library of the late M. Edouard Rahir, comprising illustrated books of the fifteenth and sixteenth centuries, with original bindings. Expert: M. Francisque Lefrançois. May 6, 7 and 8.

GALERIE GEORGES PETIT, Mes. Lair Dubreuil and Henri Baudoin, auctioneers. Collection of M. B., comprising objects of art of the period of the Duchesse de Berri, (1817-1828), modern pictures, an important work by Géricault, French porcelain and furniture. Experts: for the furniture and objects of art, M. Edouard Pape; for the pictures, M. Hector Brame and M. Schoeller. May 11 and 12.

HÔTEL DROUOT. Me. Henri Baudoin, auctioneer; experts, Messrs. Léman, Féral and Catroux. Renaissance pictures, tapestries and objects of art. May 13.

GALERIE GEORGES PETIT, auctioneer, Me. F. Lair Dubreuil. Collection of the Baron H. de R., old and modern paintings, objects of art, French eighteenth century furniture, Sevres porcelain, (pâte tendre) old tapestry. Experts: Messrs. Schoeller, Féral, Catroux, Mannheim and Pape. May 15.

GALERIE GEORGES PETIT. Mes. Lair Dubreuil and Henri Baudoin, auctioneers; Messrs. Mannheim and Georges Bernard, experts. First sale of the Bernard-Franck collection, including eighteenth century boxes and ornaments in gold, enamel, tortoise shell, ivory and porcelain, and miniatures by Isabey, Guerin and Evrard. May 20, 21 and 22.

GALERIE GEORGES PETIT. Me. Lair Dubreuil, auctioneer; Messrs. Féral Catroux and Marcel Zaboux, experts. Collection of Mme. X., comprising eighteenth century drawings and objects of art, including work by Boucher, Louis Moreau, Olivier Le May and Pierre Mangin. May 28.

GALERIE GEORGES PETIT. Me. Lair Dubreuil, auctioneer. Experts: Messrs. Mannheim, Féral, Portier and Léman. The famous Octave Homberg collection comprising important paintings by Boucher and Schall, objects of art of the Middle Ages and Renaissance, rare Gothic tapestry, Beauvais and Flemish tapestry, eighteenth century French furniture, Chinese porcelain and bronzes. June 3, 4 and 5.

PEARSON GALLERY of SCULPTURE

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NEW YORK



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By PAUL FIENE

INTERNATIONAL



ART FOUNDRIES

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of INTERNATIONAL STUDIO published monthly at New York, N. Y., for April 1, 1931.

State of New York, County of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager

INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, INTERNATIONAL STUDIO, Inc., 572 Madison Ave., New York, N. Y.; Editor, H. J. Whigham, 572 Madison Ave., New York, N. Y.; Managing Editor, none; Business Manager, Franklin Coe, 572 Madison Ave., New York, N. Y.

2. That the owner is INTERNATIONAL STUDIO, Inc., 572 Madison Ave., New York, N. Y. Sole stockholder of International Studio, Inc., International Publications, Inc., 959 8th Ave., New York, N. Y. Sole stockholder of International Publications, Inc., is Star Holding Corporation, care of Corporation Trust Company, Wilmington, Del. Sole stockholder of Star Holding Corporation is W. R. Hearst, 137 Riverside Drive, New York, N. Y.

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Franklin Coe, Business Manager. Sworn to and subscribed before me this 23rd day of March 1931. (Seal). Estelle D. Burdett, Notary Public Westchester County. Certificate filed in N. Y. Co. No. 1490, Reg. No. 2B965. Commission expires March 30, 1932.

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